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No 160 OCTOBER 31, 1987 90p

MIND STORM

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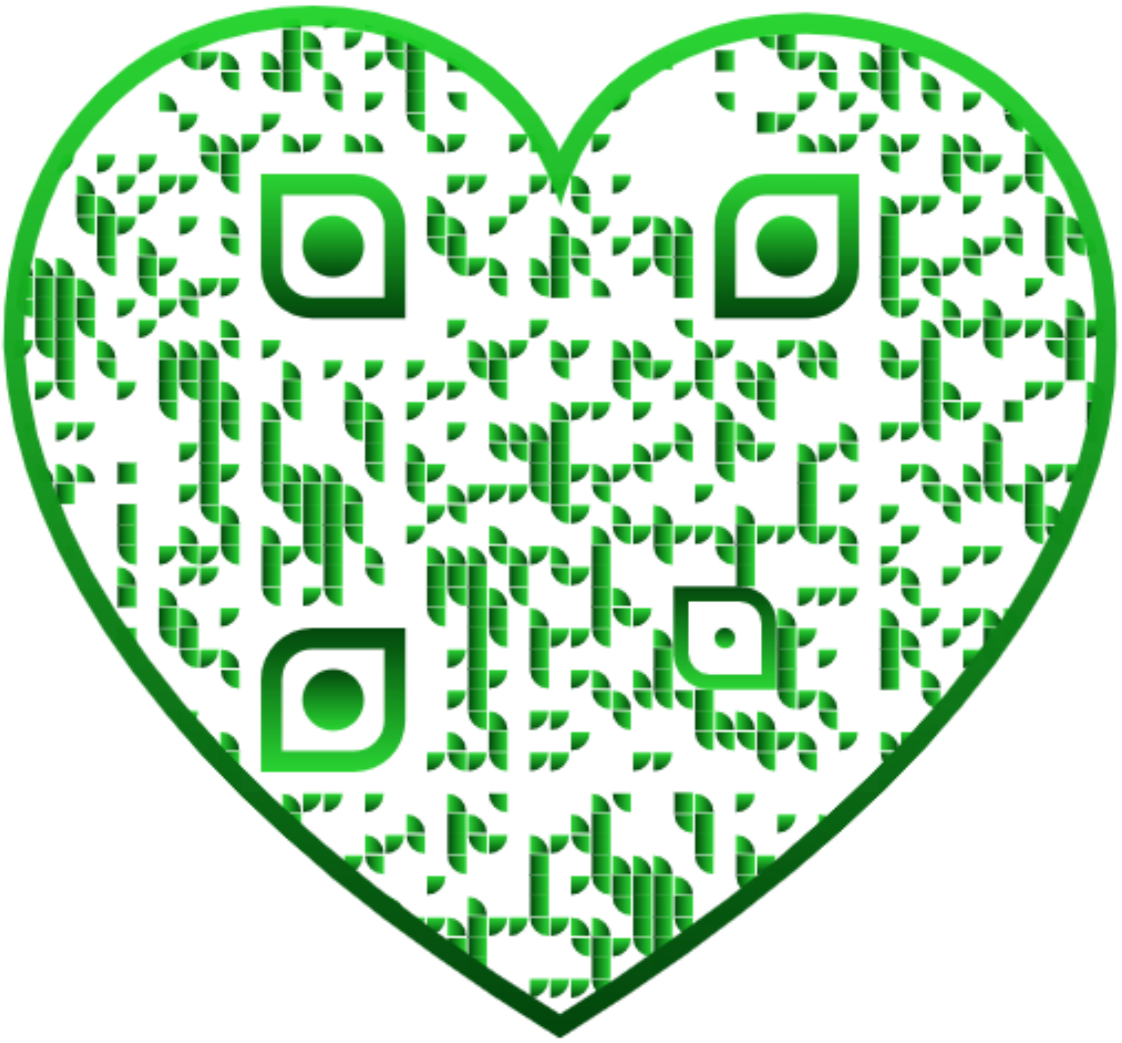
ZODIAC MINDWARP: pic Ray Palmer GENE SIMMONS: pic Ross Halfin



MAYHEM

ROTH GETS HIGH

Pic Neil Zlozower

■ ***DAVID LEE ROTH*** *(above) will issue his second solo album through the Warner Brothers label in the US on New Year's Day; as yet no UK release date has been set.*

Titled ***'Skyscraper'****, the LP was primarily produced by Roth with guitarist* ***Steve Vai*** *and apparently features a number of different musical styles, including what is described as 'experimental music', as well as one ballad and several rockers.*

The title track is possibly going to be released as a single.

Roth will hit the road with his band during February for a world tour that seems certain to take in dates in Europe and the UK. And the group will feature new bassist ***Matt Bissonette*** *(brother of DLR drummer* ***Gregg****), who has recently replaced* ***Billy Sheehan****. The latter has apparently left due to 'musical differences', however it has been stressed by all concerned that this split is entirely amicable.*

Pic Bonnie Graham

HEAVEN AWAITS

■ *CONTRARY TO recent reports,* ***Slayer*** *drummer* ***Dave Lombardo*** hasn't *left the band for the second time, but is still very much part of the quartet (pictured above)*

The band are presently working on their latest album, tentatively titled ***'South Of Heaven'****, with producer* ***Rick Rubin*** *and this should be released early next year on the Def Jam label. As yet, few details have been issued concerning this project, however we understand that one track will be called* ***'Read Between The Lines'****.*

Those of you who can't wait for the new Slayer LP are advised to watch out for the soundtrack to the movie ***'Less Than Zero'****, which has just been completed. As reported in Mayhem issue 158, this will feature Slayer covering the* ***Iron Butterfly*** *epic* ***'Inna Gadda Da Vida'****. More information on this soundtrack LP will follow shortly.*

■ AS EXCLUSIVELY reported in Mayhem last issue, **Megadeth** will be bringing their new line-up to the UK for a one-off special show at the Leeds Queens Hall on December 13. To be titled 'Christmas On Earth', it will be their only European date during the remainder of 1987. Also, please note that the date has changed from that announced in the last issue.

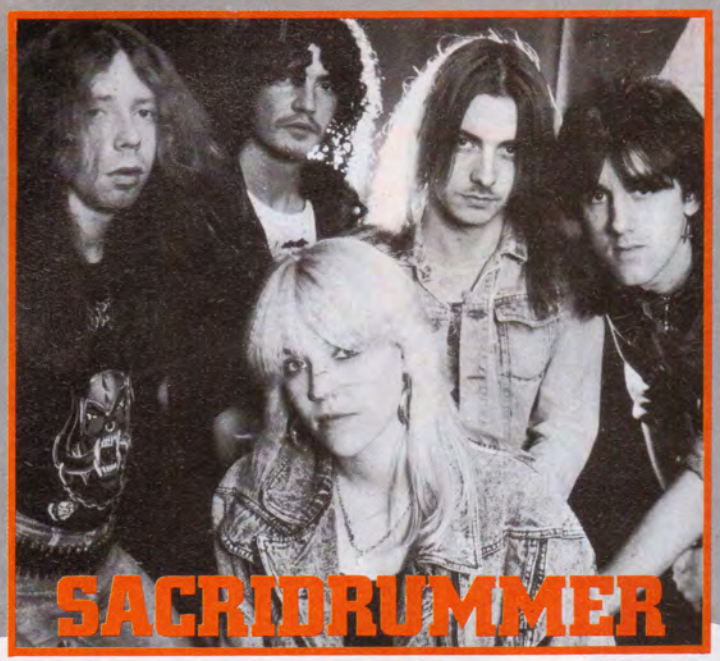
Aside from **Dave Mustaine** and company, the other confirmed acts are the **Cro-Mags**, **VoiVod**, **Virus** and **Sacrilege**. Two more groups will be announced shortly and these are likely to be European acts, who will appear second and third on the bill.

Tickets are priced at £8.50 in advance and they are available now from the following outlets: **Virgin Records** (Bristol), **Spillers Records** (Cardiff), **Mike Lloyd** (Hanley/Newcastle-Under-Lyme), **New House** (Middlesbrough), **Music Box** (Newcastle-Upon-Tyne), **Pink Panther Records** (Carlisle), **2001 Records** (Ayr), **Penny Lane** (Liverpool/Chester) and **Miller Music** (Cambridge). More outlets will be announced soon.

Please note that postal applications will also be accepted. Cheques/POs (made payable to **'Camouflage Concert Productions Ltd'**) should be sent to: **Camouflage Concert Productions Ltd, 1-2 Munro Terrace, London SW10**. Please enclose an SAE.

Aside from the Megadeth show, there was no more information available at the time of going to press on the proposed shows at the Leeds Queens Hall for either **Hawkwind** or **Gary Glitter**. As soon as we receive information on this brace of gigs, rest assured that it will be passed on.

■ **VOW WOW** will be playing the following dates during November/December, following hot on the heels of the release of their first album for the Arista label, **'V'**. The confirmed dates are: Sheffield University November 18, Edinburgh The Venue 19, Elgin City Hall 20, Glasgow Louis 21, Newcastle-Upon-Tyne Mayfair 23, Nottingham Rock City 24, London Astoria Theatre 26, Lowestoft South Pier Pavilion 28, Bristol Colston Hall 30, Birmingham Powerhouse December 1, Manchester Apollo 2, Buckley The Tivoli 3, Folkestone Leas Cliff Hall 6.



SACRIDRUMMER

■ *PICTURED ABOVE is the new line-up just put together by Birmingham band **Sacrilege**. This features new drummer **Paul Brookes**, who has recently replaced **Andrew Baker**, who left the group for personal reasons.*

*He joins '**Tam**' (lead vocals), **Damian Thompson** (lead guitar), **Frank Healey** (rhythm guitar) and **Paul Morrissey** (bass). The quintet's current plans are to engage in serious rehearsals with a view to touring before the end of this year.*

■ LOS ANGELES band **Malice** seem to have split into two. As reported in Mayhem issue 157, lead vocalist **James Neal** and guitarist **Jay Reynolds** have now left the band, and after the briefest of liaisons with **Megadeth**, Reynolds has formed a new alliance with Neal. As yet the pair don't have a name for the new project, nor is it known who else is involved with them.

In the meantime, the remaining trio of guitarist **Mick Zane**, drummer **Cliff Carothers** and bassist **Mark Behn** will be sticking together under the name of Malice and are expected to begin work shortly on a new album for release through Atlantic Records.

At the time of going to press, though, there was no information available on who would be brought in to replace Neal and Reynolds nor on which producer they will be using.

■ CONTRARY TO a recent report in a certain national newspaper, **Iron Maiden** bassist **Steve Harris** is *not* about to team up with 'EastEnders' star **Anita Dobson** to do a version of the **Sonny & Cher** classic '**I Got You Babe**'.

However, the band's self-titled debut album and second LP '**Killers**' have both just been released in Compact Disc form as part of EMI's recent launch of a mid-price CD range with a suggested retail price of £7.99.

All titles in this series have been digitally remastered. Other albums so far issued include '**Real To Reel**' (**Marillion**), '**24 Carat Purple**' (**Deep Purple**) and '**Denim And Leather**' (**Saxon**).

■ ATLANTIC RECENTLY released the debut album from **Envy**, titled '**Ain't It A Sin**,' in the UK. For review see issue 150.

SLAMMIN' IN HELL

■ *NEW JERSEY band **Hades** (lead guitarist **Dan Lorenzo** pictured above) intend to record a new album for release on the Torrid label during December. Tentatively titled '**I Think Therefore I Slam**', the track listing is expected to included the following titles: '**Opinionate!**', '**Aftermath Of Rebellion**', '**I Too Eye**', '**Technical Difficulties**', '**A King In Exile**', '**Gamblin' With Your Life**', '**Face The Fat Reality**' and '**Diplomatic Immunity**'.*

IRS GET CHROMED

■ *LEICESTER BAND **Chrome Molly** (above) have signed a new recording deal with IRS Records, the label run by the ubiquitous **Miles Copeland**. This is the first time that a UK hard rock act has been snapped up by the company.*

*Moreover, the quartet have also agreed a management deal with **Paul Loasby**. However, their former record company and mentors Powerstation will still be involved in some capacity and the new deals have been reached without acrimony between the band and the York-based label.*

*Chrome Molly are currently in the studio with producer **Kit Woolven** re-working much of their back-catalogue for release next January in LP format. This will include tracks from the '**You Can't Have It All . . . Or Can You?**' album, as well as songs only previously available in singles format. And a new 45, their version of the classic **Squeeze** number '**Take Me I'm Yours**' (featuring **Jools Holland** on keyboards), will precede the release of the LP (tentatively titled '**Angst**'). This is apparently very much a **ZZ-Top**-style stab at the song.*

*The band intend to undertake European/UK dates during December as a warm-up for a full-blown tour to coincide with the album's release. However, one complication that has arisen is the necessity for lead vocalist **Steve Hawkins** (pictured on the extreme right) to undergo open-heart surgery on November 22. This isn't a serious condition, but relates to a long-term problem most recently brought to light by a car crash involving the various members of Chrome Molly and a certain Midlands motorist named **Mr. S. Patel**!*

■ **LEGS DIAMOND** have now split up. However lead vocalist **Rick Sanford** has signed a management deal with the Lazarus Group and is currently putting together a new band. Any musicians (guitarists/keyboards players, bassists and drummers) interested in joining the band should send demos/biographies/photos to: **The Lazarus Group, c/o Scott, 17710 Van Buren ste. 'B', Huntington Beach, California 92647, USA**.

■ **RADIO MOSCOW** keyboards player **Graham Box**, a 22-year-old Midlander, was tragically killed in a car crash in Birmingham on Sunday, October 4.

Box has recently been recording with the band, who feature ex-**Diamond Head** guitarist **Brian Tatler**, and was due to make his live debut with the group at the Walthamstow Royal Standard on October 9. Naturally, following this accident the show was cancelled.

KILL 'EM ALL

■ *OVER KILL will shortly be releasing a five-track EP titled '**F**k You**' through the Music For Nations label. Produced and mixed by **Alex Perialas** and the band in New York, it has the following track listing:*

*Side One: '**F**k You**' and '**Rotten To The Core**'.*

*Side Two: '**Hammerhead**', '**Use Your Head**' and '**Electro-Violence**'.*

The band, of course, are signed to the Megaforce/Atlantic label, however the company have elected not to issue this particular product, thereby giving MFN the opportunity to steam in.

*They are pictured above with ex-drummer **Rat Skates**, who is featured on this recording.*

WIND OF CHANGE

'Dinosaur rock' is making a welcome (?!) comeback in the hands of stuck-in-the-'70s Canadian act MINDSTORM, claims DEREK OLIVER . . .

■ *Oi! GET a whiff of this! If you fancy something a little special mixed in with your basic Heavy Metal diet, if you can appreciate a spectacular soundscape that combines the more adventurous and far out aspects of* ***Yes***, ***Rush***, ***Dio*** *and* ***Led Zeppelin***, *then sink your teeth into a thick slice of* ***Mindstorm***.

Yup, despite the rather tacky monicker, this newly-formed crack-brained Canadian combo operate in a strictly seventies style, bringing to mind lotsa dinosaur rockers but managing to harness a sound that could soon find them courting heavy adoration from all quarters.

Thrashing away 'tween isolated pockets of whimsical acoustic nonsense and gut wrenching Heavy Metal, Mindstorm manipulate the epic like no other bunch of young hopefuls in town. Indeed, their debut album – recently released on Canada's commendable Aquarius label (home of ***April Wine*** *and flash newcomers* ***Sword***) *– demonstrates stupendous musical diversity. Gorgeously gutsy like Zeppelin at their peak, Mindstorm yank and crank with a feeling of utter pretension . . . something that I haven't experienced since Rush released their cataclysmic* ***'Farewell To Kings'*** *opus back in 1977!*

By now, you're probably wondering just what the flip this Mindstorm malarky is all about. Well, Mindstorm is the brainstorm of a young vocalist by the name of ***Travis Mitchell***, *who along with his guitar playing pal* ***Al Rodgers***, *first mooted the idea of forming a group about two years ago. At that time the lads were living in a small town called Brandon, west of Winnipeg, slap bang in the middle of nowhere.*

"There isn't much of a scene where we come from," insists Travis, rapping down a crackle 'n' pop phone linkage to Kerrang!

"Actually, it's because of that very reason that I have to admit that I'm still stuck in the seventies. My favourite bands are Led Zeppelin, Rush and ***Pink Floyd***."

MINDSTORM: "We didn't go out of our way to sound like Led Zeppelin – it just comes out sounding really epic"

Fed up with the lack of local activity but keen to make his mark on the rock world, Travis drove east to Montreal (1600 miles, trivia freaks!) and eventually enticed his pal Al to join him. Once firmly rooted, the duo got down to cutting a three-track demo with producers ***Bill Szawlowski*** *and* ***Gary Moffet*** *(ex April Wine), who in turn roped in* ***Corey Hart****'s rhythm team (bassist* ***Russell Boswell*** *and drummer* ***Bruce Moffet****) in order to help out with the recording.*

Next step was to shop the demo around, and quick as a flash, Aquarius jumped at the chance to offer them a development deal (not exactly a recording contract, but a method whereby the record company helps out financially, having first option to sign them if their demos prove acceptable), followed swiftly by the real thing.

"A lot of people have told us that we sound like Led Zeppelin, but I really can't see that. Personally I think my writing is influenced far more by John Lennon. I know you'll find this hard to believe, but we didn't go out of our way to sound like Zep – it just comes out sounding really epic."

Tch! You'd think it was some sort of crime to admit liking the greatest band the world has ever invented!

And as if to add fuel to the fire, Travis went on to admit that an earlier version of Mindstorm actually included a bevy of Zeppelin covers in the live set – namely ***'Whole Lotta Love'***, ***'Good Times, Bad Times'***, ***'Black Dog'*** *and* ***'Out On The Tiles'***!

But, what's the meaning of Mindstorm?

"The name Mindstorm comes from the way I write my songs. It's the process of suddenly becoming aware that the mind is constructing a melody, and having to record those thoughts in some kind of physical manner. It's strange, but I usually use my voice to inspire the guitar parts . . . I hum the melody first and the music and lyrics flow from that.

"There's no doubt that I'll continue in this style," he told me. "Actually, I've got plans to record up to ten or so LPs with this concept in mind, y'know like how Rush and Yes used to do things."

Right now, Travis and Al have put together a brand new version of Mindstorm (including bassist ***Dave Bielik*** *and drummer* ***Terry Stouffer***) *and are strutting their stuff promoting the album in various clubs and bars throughout Montreal and it's environs. There are no immediate plans to spread the message further afield in either America or Europe, although a potential support slot on the forthcoming Rush tour of Canada is being earmarked. And, to make matters worse, there is no projected UK release for the album, so you'll have to dig down deep in dem pockets and fork out for an import copy. Mind you, there's little chance of being disappointed!* DEREK OLIVER

■ **U2** HAVE just issued a four-track EP titled **'Wide Awake In America'** through the Island label. Available in compact disc format only, it features live versions of **'Bad'** and **'A Sort Of Homecoming'** plus studio renditions of **'The Three Sunrises'** and **'Love Comes Tumbling'**, both outtakes from **'The Unforgettable Fire'** LP sessions.

The band are allegedly currently embroiled in a controversy over the song **'I Still Haven't Found What I'm Looking For'** (from **'The Joshua Tree'** album), with French composer **Jean-Marc Mariolle** claiming that this was lifted from a number he penned in 1981 and sent to U2's publishing company, Blue Mountain.

U2 are also filming part of their American tour for a forthcoming documentary. However, reports of an imminent double live album seem to be misinformed.

■ THE SOUNDTRACK to the movie **'The Lost Boys'** is now available in the UK on the Atlantic label. The full track listing is:

Side One: **'Good Times'** – **INXS/Jimmy Barnes**, **'Lost In The Shadows (The Lost Boys)'** – **Lou Gramm**, **'Don't Let The Sun Go Down On Me'** (originally recorded by **Elton John**) – **Roger Daltrey** (set to be issued as a single on November 16 through the 10 Records label), and **'Laying Down The Law'** – INXS/Jimmy Barnes.

Side Two: **'People Are Strange'** – **Echo And The Bunnymen**, **'Cry Little Sister (Theme From The Lost Boys)'** – **Gerard McCann**, **'Power Play'** – **Eddie And The Tide**, **'I Still Believe'** – **Tim Cappello**, **'Beauty Has Her Way'** – **Mummy Calls** and **'To The Shock Of Miss Louise'** – **Thomas Newman**.

The movie itself, said to be a Punk vampire film, is expected to come out in the UK next year. It stars **Corey Feldman**, **Jami Gertz**, **Corey Haim**, **Edward Herrmann**, **Barnard Hughes**, **Jason Patric**, **Keifer Sutherland** and **Dianne Wiest**. It was directed by **Joel Schumacher**.

■ **RATT** SEEM to be taking a break from group activity at present, with no plans being made to record a new album before the beginning of next year, possibly with producer **Keith Olsen**. In the meantime, lead guitarist **Robbin Crosby** and bassist **Juan Croucier** are busying themselves by getting involved in production work with other, lesser-known groups.

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BILLY MILANO (second right, with MOD): he's created a monster . . .

A MESSAGE FROM MILANO

BILLY MILANO's 'USA For MOD' album has been slated in some quarters for containing 'fascist and racist' lyrics. Here the man himself responds to these jibes in an open letter to the Press

■ CONGRATULATIONS! YOU blew it. I don't know how, but you really blew it. You have no idea what my project, 'USA For MOD', is all about. In fact, I am shocked at some of the press I've read, especially from the UK and Europe.

I've always believed that journalists, especially those overseas, had the depth and understanding to see a project for what it actually is. However, instead of seeing the 'USA For MOD' project as a full frontal assault *against* fascism and hatred, much of the press has simply assaulted the artist.

Now that I understand the press and realise that they are all not as intelligent as I had believed, I take it upon myself to explain to you what 'USA For MOD' is really about.

To start you must understand that we (MOD) believe that to truly stir up negative emotions about racism, hatred, fascism, etc. you cannot write a song from a third party situation. What could be stronger than taking on the identity, in the first person, of a fascist, racist bigot and writing lyrics as he sees the world?

I created 'Corporal Punishment' as this character. What saddens me is that the words coming out of his mouth are only echoes of what people say all around me.

If I were to sing a song about slavery I would not stir up the emotions of the listeners if I did not mention the word 'nigger'.

The reason that there is no solution to the situation in Africa, unfortunately, is that many people (yes, it is true) would rather see them starve and die. What is shocking to you is that I had the balls to take closet hatred out into the open and make you look at it.

There are people, more than you think, who in their ignorance blame AIDS on the homosexual population and feel that they deserve to die because this is their punishment from God for their sins.

Again, please realise these are not *my* opinions, but people really do believe this. It is ugly to look such ignorance in the eye and it is monstrous to portray this brutality, which stems from this ignorance in so many people. Yet it should be no shock to you that it exists in the world today.

I abhor this ugliness, in fact, I condemn it. My only problem is that as an artist and an actor I have created such a role for 'Corporal Punishment' and I have played it so well that you are convinced by my ingenious performance that I am him.

You have taken the sole purpose of my album 'USA For MOD' and thrown it in the garbage. You attack me, not the character I play.

Why can't you, the Press, see what we are doing?

We have obviously achieved our goal and have stirred up your emotions. The band and I are happy to see that you feel as we do about hatred and fascism.

Please do not insult our intelligence any further; I hope we have made ourselves clear.

Bill Milano

P S. There are those of you in the press who do realise what this project is all about and I applaud you for your insight and intelligence.

FOOTNOTE: It now seems that the LP's controversial lyrical content has worried British distributors The Cartel and got them into a slight panic. As a result they are refusing to handle any more copies at the moment. Therefore, at the time of going to press, there was no current distribution facility in this country for the record.

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EMI

Pic Ross Halfin

Simmons Says

With Kiss' 'Crazy Crazy Nights' single riding high in the UK charts, we embark on a mucho revealing voyage through the lewd 'n' crude alphabet with band bassist GENE SIMMONS (pictured left). Tongue-tied he isn't!

ATTITUDE

"A band is nothing without attitude! You may have good songs, you may have an interesting look, but that one word sums up rock 'n' roll. It's what Kiss is all about. Attitude is to do with belief in yourself and the ability to express that belief. It's a question of showing that you mean it."

BRIEFCASES

"A really important commodity. The rock 'n' roll graveyard is littered with fatal injuries because a lot of bands don't realise that this is a *business*. You have to think about what you're gonna do when your career in a band is over. It's not easy to become a construction worker after being in a group! A band has to be responsible for its own business so briefcases should sit right alongside guitars."

CREDIBILITY

"Something everybody strives for. Credibility, however, depends on what you believe in and if others don't see it that doesn't make you any less credible. It's important but some people will do anything for credibility. When I go to sleep at night I have to be able to say that I did what I believed in!"

DEVIL

"I guess that's me. You can take the imagery any way you want. People believe what they want to believe. Hey, it's a free country!"

ENTERTAINMENT

"The very core of Kiss' existence, the sole reason. We're not here to disclose the secret of life, to discuss Nietzsche or Kierkegaard, we're here to help people forget the day's traffic jam. Kiss is a legal high! If you're gonna be a political band and that's what you genuinely believe in then that's fine, but far be it from us to expound on politics. The danger is that you may be commenting on things you know nothing about. You do have a large amount of power because a lot of fans do what their favourite group ask of them. The politics of Kiss is self-belief."

FREHLEY

"Ace? Ace is the best. Hopefully, he's got over hurting himself, is having a good time and not being his own worst enemy. I'm a big fan of Ace. I think that 'Rock Soldiers' from his new album is very good, but I *don't* think he can achieve the level of success that he had with Kiss. Can he make records and have a career? Sure! But to get to the absolute pinnacle you need inner sanity and inner strength, you have to do everything short of killing yourself and, bluntly, I don't think Ace has those qualities – and I say that out of *love*, not jealousy!"

GREASEPAINT

"The most exciting thing during the make-up days was the smell of the greasepaint and the roar of the crowd. It's corny but it's true – it was like warpaint. We originally did it to get a rise out of people, but if those people thought that was *all* we were they were sorely mistaken. It was our way of being radical."

HALLOWE'EN

"A festival that's near and dear to my heart. A chance for the devil in everyone to come out, and a great reason to dress up and f**k!"

IF I RULED THE WORLD

"Whaddaya mean, *if?* In my mind I do, even if it doesn't always work out that way in reality. I *only* want to be first and I *am* the king of my world!"

JEWELLERY

"Jewellery's OK. It's fun, but it's trinkets just like money; just a way of gauging how well you're doing. Anyway, it's not how much jewellery or how much money you have but how many girls you've f**ked!"

KULICK (BOB AND BRUCE)

"Both very talented men. It's interesting that they've never been in a band together. Bob's putting a group together at the moment as a matter of fact (Skull) and I may wind up working with them. He actually auditioned for Kiss back in the very early days, at the same time as Ace, and although Ace was a real asshole when he turned up we *had* to say 'Yes' because there was a magic about him, a chemistry . . ."

LINGERIE

"Used items please, that's what I prefer. Skid-marks only! It's wonderful when a girl smells in all the right places!"

MONEY

"The dollar sign is my favourite sign. One of my companies has that sign as its logo. I've signed my name in that way since the very earliest days of the band. As I said before, it's just a gauge of how well you're doing, it's not the be all and end all – you can only eat so much food in one day, y'know!"

NEW ALBUM ('CRAZY NIGHTS')

"Album number 21. Ironically, it's as exciting as the first one. When we started I remember thinking that if I had one LP out I'd be satisfied for the rest of my life . . .

"There's no new ground covered on this record, it's Kiss as Kiss should be – loud, f**king music! We've encountered a problem in that it seems far too sexual in content!! Maybe we should call it: 'Danger! Contains Too Much Sexual Contact'. Hey, the politics of sex are important!"

OBSESSIONS

"Girls, women, females, mothers, daughters – any and all combinations. That's the reason I picked up a guitar in the first place; it had to do with getting f**ked a lot, and hey, it came to pass!"

PRIVATE POLAROIDS

"Oh, they're there! I've got over 2000 but I'm not taking as many as I used to because your dick could fall off at the end of a session now. I'm glad I've got them because when I'm 90 or 100, when rock 'n' roll physically can't be done any more, I can refer back to 1987 and say: 'Look at that bitch in heat'. That will be my greatest pleasure!"

QUESTIONS

"I don't usually have many. I don't question why. Everything is up to me so I just go and do it."

'RUNAWAY'

"As a movie it was OK, but my new film 'Wanted Dead Or Alive', which I did with Rutger Hauer, is much better.

"I should say, however, that I never run away, I always confront things. The best form of defence is offence."

SEX

"That was the title of a play Mae West was in back in the Twenties and it was banned everywhere . . .

"Everything begi[illegible] and ends with that word. It's my middle name. There's gotta be a band who will call themselves Sex sooner or later!" *(Well, the* Sex *Pistols were halfway there – Ed)*

TONGUE

"Firmly planted in cheek. People often think I'm very heavy-handed but they don't understand my sarcastic sense of humour.

"As for mine, well some folk think I had it grafted on but it was just that the doctor pulled me out by the wrong appendage when I was born. I've never regretted it, though . . ."

UNDER-DEVELOPED COUNTRIES

"I believe that we are all one nation. I believe in being humane and trying to alleviate suffering and I think that by and large everybody believes the same thing. What I do may seem frivolous, but in the long run I think it helps. When a kid sees another kid who came from Israel with nothing and achieved what he wanted then it becomes clear to him or her that *anything* is possible"

VARIETY

"A good magazine . . . variety is the sex of life and I like it *(presumably, he isn't referring to the magazine here – Ed)*. That's why I can't see myself getting married because I'd get itchy fingers sooner or later – probably sooner! My wife would be having a shower on our wedding night and I'd be f**king the maid in the bedroom."

WHEN YOU WISH UPON A STAR

"When I first heard that song I could barely speak English but I knew the words were true. Anybody can have what they want, the world and life can give its rewards to anyone. Anybody can be President, even a bad actor, and anybody can be a *Kerrang!* writer. The world can open up to anybody." *(Let's not get carried away here. Sure, anyone can be President, but a* Kerrang! *writer . . . Ed)*

X-RATED MOVIES

"I don't really watch 'em, I prefer to make 'em."

YOUTH

"It's important. Youth determines the future of rock 'n' roll cos it's young people who pick up on new groups. A child shall lead them. Then again, you don't *have* to be young to be in a good group. Look at us, look at the Stones!"

ZEN

"I can appreciate Eastern Mysticism but I think that philosophy-wise it's walking a well-worn path. All religions and philosophies are based on one simple idea and that is: 'Treat me how I wish to be treated myself'. I don't pay much attention to them because the truth is right under their noses. The truth is you, yourself!"

Compiled by Howard Johnson. Taken from the Kerrang! Yearbook Volume II – coming soon!

Further news about our GARY MOORE (pictured right) Premier Night at London's Astoria Theatre – plus info about a brace of live dates at the venue, again sponsored by *Kerrang!*

THERE IS still some time left to get tickets for the sensational *Kerrang!* Premier Night at London's prestigious Astoria Theatre on November 9. But hurry because the tickets are going fast.

Just to jog your memory, this night will feature the exclusive premier of the new Gary Moore video 'The Wild Frontier – Live', set to hit the shops through Virgin Video on November 13. There will also be a number of other superb Moore videos shown on this special occasion, which is dedicated to the legendary Irish guitarist.

Tickets are absolutely *free* and can be obtained by sending an SAE to: *Kerrang!* Premier Night, PO Box 50, Harlow, Essex CM17 0DZ. Please remember that due to demand we're restricting applicants to no more than two tickets each and you must be over the age of 18.

This, though, is just the beginning of an amazing liaison between *Kerrang!* and the Astoria. In fact, we're already plotting to put on two live dates at the theatre before the end of the year. The first will be on November 24, with the second on December 15. Both will feature three live bands, the names of which are being confirmed even as we went to press and they will be announced next issue. And we can promise you that both bills will be the hottest around, making them occasions not to be missed.

So stay tuned to this channel for further information very shortly as well as news of yet more incredible *Kerrang!* projects.

FOOTNOTE: Any record companies or bands in the hard rock/HM vein interested in playing at this 1,650-capacity venue should contact Nigel Hutchings on the following number: 01-434 9592.

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PHONOGRAM

GETTING TO THE POINT

With a hot UK tour supporting Motörhead in their scabbards and their two-year-old debut album 'Metalized' still receiving plaudits, cult Canadian four-piece SWORD are sabre-ing life at the sharp end

WELL I know that it does look a little tacky on the surface. An album titled 'Metalized' by Sword, a sleeve that doesn't exactly have delusions of grandeur and four truly awful band member shots to boot. Bargain-bin fodder as sure as night follows day. Or is it?

There's the old adage that you shouldn't judge a book by its cover, and where Sword are concerned truer words have never been spoken. Draw Sword from their sheath, slap 'Metalized' on the turntable and you might well follow the path of this here boy in realising that the French Canadian four-piece have a lot more to offer within the confines of the genre than most of the other bimbos, boasting the licks and the riffs to cut through the crap and get to the heart of the matter.

Sword certainly don't have originality on their side. Indeed, I don't think you'd be over-harsh in dismissing vocalist Rick Hughes, drumming brother Dan, bassist Mike Larock and guitarist Mike Plant as somewhat faceless within the high-powered gimmickry of the music bizzo! But there's an undeniable intensity and songwriting finesse to their music which is curiously endearing.

Shucks, all I mean to say is that Sword play definitive Heavy Metal, a neat combination of Dio without the pompous bollocks and what almost borders on Thrash (take a dose of 'Outta Control', for example) – and Sword play it with aplomb! Hell yeah, if Dante Bonutto reckons it's one of the finest Metal meisterwerks he's clapped ears on in the last 12 months then surely they're worth checking out!

THAT'S WHY I've donated my delicate aural appendages to Rick Hughes and Mike Larock on a rainy afternoon in London. Sword are here to open on Motörhead's UK tour (both bands sharing the same GWR label), and like most new foreign bands they're pleased as punch to be over-sexed, over-paid and most definitely over here!

"It's a real honour to play with Motörhead," claims the highly animated Rick, "'cos we want to be known as a Heavy Metal band, so who better to tour with than the heaviest? Motörhead have got class. They've been around for ten years, they've played what they wanted and what the kids wanted to hear and they didn't care what people thought of them. That's class."

Fortunately, Rick doesn't spring from that school of pretentious arty farty w**kers who dismiss everything else as crap. It may retard the progress of the music, all this incestuous flattery, but it says much for Metal musos as people that they genuinely love the culture to which they belong:

"Sure we've got influences, but who doesn't?" Rick continues. "The guy who says he doesn't have any is a f**kin' asshole 'cos he's lying through his teeth. Our influences are very much British-based: we start at Led Zeppelin and end at The Cult."

But doesn't it bother you that your dirty underwear is well on show on 'Metalized'?

"Not really," Mike says. "I think it's understandable that you can see a band's influences on their first album. It's two years since we recorded 'Metalized' and since then we haven't had a chance to listen to a lot of other people's music. It means that our second album will be that much more us."

THE REAL achievement, of course, is in Sword getting an album out at all. After all, the band has been together for seven long years, struggling to get that elusive break, and have known each other since schooldays ("We used to play hockey in the streets together" – Rick). The most dedicated and confident band in the world would have doubted their wisdom in ploughing on at times:

"Sure we had times when it was touch and go," says Mike, "but thank God we stuck it out. I remember when we went into the studio to record the demos that got us signed. It really was a question of 'Do we split up and cut our losses or do we give it one last shot and hope we make it?' We just got lucky at last!"

"Sure did," agrees Rick. "A friend of a friend popped by the studio, liked what he heard and happened to know a guy from Aquarius Records. He came down the next day, loved what he heard and said 'Give me a month and I'll sign you'. Simple! The thing is though, you also make your own luck because we had to like the music we were making. Aquarius get tapes from all over the world and most get rejected – we didn't!"

And Sword's luck certainly has changed. With an album out on the streets and tours with the likes of Alice Cooper and Metallica on their home patch to boot, they've become something of a household name in Canadian Metal circles, flogging about 100,000 copies of 'Metalized' in the process!

"I think there were two reasons behind our success," Rick asserts. "The first one is that we had really great reviews for the album all across the board. Kids who were into the heavy stuff really saw that it was a f**kin' heavy album, but people who really weren't into Metal at all still saw something that they liked in the songs.

"Then secondly, I reckon that the strength of our live performances has helped us to become popular. It's all down to attitude. We go out with a feeling of total confidence and commitment to what we do. The show is very theatrical, in as much as we really get into it and move about, but we don't have any gimmicks such as guillotines and things like that."

No doubt by the time you read this you'll have been able to judge for yourselves as regards the quality of Sword's stage struttin', and I'm sure the power of tunes such as 'FTW' (we can forgive the clichéd motorbike noises), 'Stoned Again' and 'The End Of The Night' will have had you groovin' in the aisles and flashin' the thumbs-up sign with generosity!

Pic Ray Palmer

SWORD (RICK Hughes bottom right): "Our influences are very much British-based: we start at Led Zeppelin and end at The Cult"

'N' IF you're well chuffed with the material which Sword presently have on offer, then apparently you guys are in for a treat when album number two hits the stores in February:

"It's all written," says Mike, "but we're in the process of polishing up the tracks right now."

"It's really funny," claims Rick, "a lot of people have been asking us if we're worried about a follow-up album because the debut album is so good. Not at all. We're *very* confident because we all know that the songs are much, much stronger. And I'll tell you something else – it's much, much heavier than 'Metalized'. It's not Speed or Thrash, but it's very Heavy Metal. We're trying to polish up as much as we can, like Mike said, but sometimes you can't rewrite what's already perfect – ha! There are some real crackers that will be included, such as 'Land Of The Brave', 'State Of Shock', 'Until Death Do Us Part' and 'The Threat'. You'll see, everything's improved!"

Yet despite the sales figures for 'Metalized' and the band's undoubted confidence in what they do, Sword still haven't been picked up by a major and are involved in the ever-more common practice of licencing. It's a situation which they would obviously like to see change, but they aren't unduly worried by it right now.

Rick: "We're not kings of the castle just yet! We're a small-time band trying to make a living. We're with Gamma Records in Europe and Combat in the States, and we're more than happy to go with the flow right now. The main concern for us at the moment is for the records to be in the shops. We don't owe any money to anybody and we might make a profit on this album from the airplay that we're picking up in the States.

"Sure we wanna make some f**kin' cash and have a swimming pool and all the rest of it, but it takes a long time to get to that point. There are plenty of years of dues-paying before that happens, but that's OK, we're prepared to wait!"

HOWARD JOHNSON

SINGLEZ

REVIEWED BY CHRIS WELCH

WHITESNAKE: 'Here I Go Again' (EMI)
One of those great natural songs that just falls into place and sounds like a classic from the opening bars.

David Coverdale announces *'Don't know where I'm going, but I sure know where I've been'* and you can feel this is one to touch the nation's heartstrings.

Number One in America and released here by public demand, it's a song from the 'Saints An' Sinners' album of the early Eighties (it also features on the US version of the current Whitesnake album), but re-recorded (it also features US version of the current Whitesnake album) and generally quite different. Mega UK hit.

MARILLION: 'Warm Wet Circles' (EMI)
A beautiful song from 'Clutching At Straws' with Fish at his most restrained and melodic with the rare sound of acoustic piano bringing both bathos and pathos in its wake.

RUSH: 'Time Stand Still' (Vertigo)
Glowing brilliance culled from the 'Hold Your Fire' album which deserves serious chart attention for its haunting guitar, frantic drums and intense vocals which cut swathes through all the bilge which daily assails our eardrums.

This 12-inch version includes 'Force Ten', 'The Enemy Within' and 'Witch Hunt'. A highly recommended package.

LOVE AND ROCKETS: 'The Light' (Beggars Banquet)
Well doomy, miserable stuff that reminds me of David Sylvian and Japan in suicidal mode, except it's not as good. One prefers Gene Loves Jezebel.

ARK: 'Communications' (AMA)
Ark are highly rated by the lads from Birmingham's Edwards No.8 club, and hailed as one of the most popular bands in the region. Tony Short is on vocals, and although this is a low budget production, it shows promise; a sprightly Marillion-tinged performance with a tune that nags at the subconscious after repeated plays.

PARTY BOYS: 'He's Gonna Step On You Again' (Epic)
Here's an interesting item for those of you thinking of holding a record recital evening in the front room with glasses of brown ale and fishpaste sandwishes. It's a bonking version of John Kongos' big 1971 hit by an Australian band that features ex-Status Quo person Alan Lancaster, Francis Rossi's old mate.

This was a top three hit for them back home and could well do the business here.

MISTRESS: 'Eyes Of Love' (Mistress four-track cassette EP)
Some of the best sounds heard this week emanate from this six-piece Birmingham band. Possessing two girl singers, they have been busy playing at the Edwards No.8 Battle Of Rock contest inbetween gigging round the country.

'Eyes . . .' sounds very commercial and they keep up the standard on 'Cover Up', 'Poor Little Rich Girl' and 'One More Night'. They sound very American in approach, with excellent vocals and some confident guitar from Steve Makin. They put most of the music makers on the big labels to shame.

THE CURE: 'Just Like Heaven' (Fiction)
Well, this is an excellent pop disc, by a band ideal for the cover of our next iss . . . good grief, Malcolm Dome has just snatched it from the turntable and snapped it into several pieces which are even now being hurled out of the window by willing hands. Does this mean the cover is out of the question?

FIONA: 'Hearts Of Fire' (CBS)
All hail 'the best singer in the world' according to my esteemed colleague Malcolm D, and as I cock an appreciative ear to the gal from New Jersey who stars with Bob Dylan in the movie 'Hearts Of Fire', I can sense what causes such excitement – and it's not just the fishnet stockings. She sings from the toes upwards with unexpurgated power, and it's no wonder Dylan's hair has gone curly again.

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Capitol

Little Big Men

At last there's a young Brit rock act worth shouting about! With their mi album 'Too Posh To Mosh' on release and a UK tour underway, JON HOTTEN samples the heavenly delights of Scarborough's LITTLE ANGELS

THE WHEEL of fortune spins . . . slowly at its circumference, but with increasing speed at its centre. And how much of a ride it gives you depends pretty much on where you get on.

Some tip-toe onto the edge and get spun off into oblivion; a chosen few find a path to the centre with dizzying speed. Scarborough-based five-piece Little Angels have taken a first, bold step and look set for a long ride; one that they plan to enjoy to the full.

The turn of Little Angels' friendly card came when a proposed Marquee support slot with Paul DiAnno's Battlezone turned out to be with young American hotshots Tesla instead. Could have been the main chance for a green young band. Could have reduced a green young band to jelly . . .

"Hahahaha! No, not us!" laughs singer Toby Jepson. "It came out of the blue, but it was great because it gave us confidence. Before, we'd had nothing to measure ourselves against. Just having played pubs or whatever, we'd never seen all that before. And we sort of half stood up to them."

For Toby and the rest of the Angels – the Dickinson brothers, Bruce (guitar) and Jim (keyboards), Mark Plunkett (bass) and Dave Hopper (drums) – Tesla led to supports with Chrome Molly and Guns n' Roses. Three slots some bands would kill for.

"Yeah, interest went straight up," says Jim. "People were saying, 'Who's this lot from nowhere standing up to these bands?' But we learned a lot – two minute soundchecks and that sort of thing."

"We've been dead lucky, though," chips in Toby. "We've had a lot of help from the press and from venues. It's maybe because we're a young British band as opposed to Americans.

"We've got a vitality, and we smile a lot too, but that's because we enjoy ourselves!"

AND THESE Angelic grins are growing ever wider as a *big* future begins to unravel before them. There's a 25-date tour stretching out ahead as I write, a TV slot on Channel 4 and a mini-album, the cunningly titled 'Too Posh To Mosh'. What?!

"Let me stress that we're not taking the p**s or anything," stresses Toby. "It's our tribute to Thrash. It's not the sort of music we play, but it's fun and it's here to stay. We just want to join in the fun.

"We were mucking around at a gig in Newcastle, and we knew that we wanted to release some material for the tour, and Mark came out with this 'Too Posh To Mosh, Too Glam To Slam', and it just struck us as a good idea, so we wrote the song. It's a good monicker for us, and we enjoy it."

"Anyhow," Jim says, anxious to get back on track, "the mini-album is made up of three new songs, plus our original 12" single, which a lot of people couldn't get, so hopefully there's something for everyone."

"It will tie-in well with the tour," says Mark. "And all of this culminates in our first Marquee headline, on November 6. We should be really hot by then – not that we're not at the moment!"

So that's the tour and the mini-album well taken care of, now what about the Angels on the airwaves?'

"Well, it's a Channel 4 series called 'Famous For 15 Minutes'," says Toby. "The idea is that they take eight bands, who are getting somewhere but who aren't signed yet, and each gets a 15-minute slot."

"About 800 bands auditioned. Last year we did a big show in Scarborough. We had about 1,000 people in this place, and shot some footage of it, and it looked great – people piled about eight high, like the Hammersmith Odeon only in Scarborough! We showed that to the producers, and I think that pulled it for us really.

"WE WORKED with the team who did 'The Tube', and personally, I think it's the best performance we've ever done. We did a TV thing in the past, and the people had no idea about the sound, it was terrible. "But with this, they insisted that we mimed, so that was fine."

"They really cranked the music up through the PA, so it was brilliant, just like playing a gig," says Jim. "But we had to work for eight hours for the final thing. It was the equivalent of playing about 20 gigs.

"We're the only rock band out of the eight. We hope that next year Chris Phipps, the producer, is going to follow it up, and see how everyone's getting on."

And in a year's time, Little Angels' gritty, melodic rock, coupled with their good-humoured assault on the music bizzo, should have moved them swiftly along. But don't they think things may be moving a little too rapidly?

"Well, we never expected to get the support slots, or any or it," says Toby. "We thought we'd be slogging round the clubs for a year before anyone started to pick up on the band. It all came up out of the blue, and it's given us a very small national name. But we realise that there's still so much we've got to do. But we came down to London about a year ago for a month, and the overwhelming factor we noticed was all the gloom and despair around these bands.

"They're all trying to adopt some image or something that's not themselves. That's why I love the attitude of Anthrax and Metallica, they're real. Some bands have this attitude that if the audience don't clap the first song, what the bloody hell do they think they're doing there? But we love it. You get out and play, and it doesn't matter if there's three blokes and a dog – we'll enjoy it. So will the dog, of course!

"BUT THE next logical step for the band is to release an album," says Toby. "Things do seem to be coming to a head. We haven't looked for a deal, record companies have been coming to us. There have been times when we thought we'd be signed and we weren't.

"We came down to Kingston Poly a while ago, cos when we were 15 we thought we were the best band in the world! And we did this show for this woman from Polydor, no stage, no lights, and we thought, 'Yeah, we're bound to be signed'! She started mumbling away to us, and we thought, 'What's she talking about, we're the best band in the world'! Naive as hell, we were!

"But now we want to take our time and get the right deal. We're all young, and we want a record company who'll grow with us, and work with us long-term. I hope we'll be like a ten-album band. I mean, it took Bon Jovi three albums to break it, and that's the faith we want."

Yeah, but never mind that, here's the question I've been dying to ask, lads. Are you really Little Angels?

"F**king right we are – just ask our mums!"

Pic George Chin

LITTLE ANGELS (Toby Jepson top): "we've got a vitality, and we smile a lot too. But that's because we enjoy ourselves!"

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GREAT WHITE
'Once Bitten'
(Capitol 4XT-12565 import)
KKKKK

GREAT WHITE
'Once Bitten'
(Capitol EST2039)
KKK½

Pic Joe Giron

GREAT WHITE: 'a triumph for music'

TWO RELEASES from Great White – both with the same title? Well, the first is the US version of the album, containing nine fresh, new tracks recorded earlier this year in Los Angeles, whilst the second is the British version, featuring five cuts from the new sessions plus three numbers taken from the band's previous LP, 'Shot In The Dark'.

The logic is as follows: When EMI America dropped this LA mob (once regarded as among the principal Californian hopes to hit the big time) some while back, rather than chucking in the towel, the White ones went out and recorded an album titled 'Shot In The Dark' off their own backs and bank balances. It was initially put out on their own small label, but garnered so much attention that eventually the major labels came sniffing around again. Thus, the group ended up last year signing a deal with Capitol Records – a sister label of *EMI America*!

As a result, 'Shot In The Dark' was put out in the US, doing well enough to break into the *Billboard* Hot 100, but over here . . . zilch! It seemed that Capitol had little idea of exactly who they had on their books and thus despite a brief promotional visit, Great White ended up with just a single coming out, namely their version of Angel City's 'Face The Day', which became a 'radio hit' in the UK, but barely dented the chart.

So, when faced with the new product (released in full Stateside a couple of months back), it was decided in the UK to take three cuts from the 'Shot . . .' running list and add them to five numbers off the new record, thus making this something of a compilation reintroduction to the band.

Now, personally I believe that 'Once Bitten' is so special, so damn hot, that to mess around with its flow is a mistake. Sure, the trio of songs chosen from 'SITD' ('What Do You Do', 'Face The Day' and that old Spencer Davis number 'Gimme Good Lovin'' – now suddenly a PG Tips TV advert soundtrack!) are all strong in their own right, but what happens to the missing quartet of 'Once Bitten' numbers now? Will they surface as part of the next Great White British release? Are they lost forever? Or can we expect an EP featuring 'em? Personally I feel that it would have been a better move to leave the LP alone in its original, US format and add in a limited edition free EP featuring the 'Shot . . .' bullets. Ah well . . .

Anyway, let's get down to the music. I was fortunate enough to be in LA at the beginning of the year when Great White were busily working on the 'Once Bitten' tapes, and back then, even in such an embryonic state, it was plain that we were dealing with something exciting, vibrant and extraordinary.

Lead vocalist Jack Russell is very much one of GW's most potent strengths. An interesting man, he reminds me so much of an Ernest Hemingway creation, possessing an inner, self-perpetuating strength yet baying for the constantly eschewed public cosseting. Jack is a very obsessive person, who will always take any interest to an extreme, unless moderated by others. It's almost a self-destruct mechanism, yet operates to gain him attention as much as to cocoon him from the ramifications of such attention.

Jack's voice is a natural one. He may not be a great *singer*, but he sure as hell is a wonderful *vocalist*, a storyteller, narrator. He feels the lyrics, fuels 'em and fires 'em with enthusiasm and momentum, imagination, sensitivity and fury. He bends and brushes the words at will, always sounding as if he's singing 'em for the first time and is on a glorious personal voyage of discovery. A true star.

The other great asset of GW is their own self-contained, self-sufficient stance. The production was handled by the band themselves (primarily guitarist Mark Kendall, keyboardsman Michael Lardie and manager/guilding light/jailor/psychiatrist Alan Niven), and it's to their credit that with such an important record, Great White didn't cop out and bring in an outsider merely to offload some of the blame in the event of a flop. And given the opportunity by Capitol (hats off to those there who let the White Boyz have their head rather than insisting on an accredited producer) have done the best job possible under the circumstances.

So, what of the numbers themselves? The flagship is current single 'Rock Me' (already a chart hit in the US). In a way, this is the antithesis of the 'hit 45' It builds slowly, almost lazily, arching its back only as the chorus comes into 'sight'. There's a languorous, almost sedate atmosphere here, but underpinning the entire number is a smoke-filled bar at four in the morning as the last drops are drained from the night and the bottle is allowed to slowly slip across the counter. Bass lines (from the now-departed Lorne Black) pummel out a streetcar named Emily Sleaze, Kendall's guitar firmly picks its way through the shards of broken bottles and empty dreams as Russell's voice slides to the floor in a slither of despair. And then . . . bursts of flame, the lights are thrown into gear and the entire band fluoresces into the infectious chorus.

It's a superb number, offering glimpses of Zeppelin, yet always retaining that so-recognisable Great White signature. In many ways this resplendent track fulfils the superlatives recently heaped upon Whitesnake's 'Still Of The Night'. Great White's challenge has more dynamics, more spontaneity, more texture and sounds a lot less contrived.

Elsewhere we find the vivacious 'Lady Red Light' (built on an opening cascade from Kendall's fluid fingers and possessed of an insistent melodic rhythm), 'Gonna Getcha' (wherein the chocks really are pulled away and the band let rip with a flurry of burbling riffs) and 'All Over Now' (a full-blown rampage that could so easily provide the musical backdrop for a climactic car chase in a movie such as 'Beverly Hills Cop').

These four numbers are common to both the British and American LPs. The only other shared cut is 'Fast Road', the flip side to the 'Rock Me' single and a mid-paced jog along the '*Fast road to nowhere*'. Now, what you won't hear on the UK version are the Ballard-esque (as in Russ) 'Never Change Heart', the ballad-esque 'Save Your Love' (my tip as the next hit), the distinctive and distinguished panic of 'On The Edge' and the raunchy lipstick tease 'n' fire of 'Mistreater'.

It all adds up to a brilliant exposition of a band whose lack of profile, trendy image and open-heart virtuosity should never detract from a unified sense of ambition, achievement and emotion. This is a band, the combination of which more than adds up to the sum of the individuals involved, good though they are. There is something special about Great White and my advice is to buy copies of both records.

The UK issue is worth it simply to drink in 'Face The Day' (its grace and surreptitious, haunting desperation are perfectly aligned by a group who may not have written the song, but understand its demands), 'Gimme Good Lovin'' (a riotous, full-bodied celebration) and 'What Do You Do' (the sprited guile of uncorked bourbon hitting the tongue and rolling salaciously down the gullet).

So, there you have it. Great White. 'Once Bitten' and 'Once Bitten'. A triumph for perserverance,
for attitude, for talent. A triumph for music.

MALCOLM DOME

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VIRAL WARFARE

VIRUS: 'yet to live up to their boasts'

VIRUS
'Pray For War'
(Metalworks VOV 665)
KKK

VIRUS RECKON they're the best Thrash band Britain has to offer. Further more, this Brighton-based quartet claim that they're more dangerous than Guns n' Roses and can outskate Anthrax.

As far as I'm concerned this is one band who've yet to totally live up to such boasts. However, it must be said that 'Pray For War', despite being 'blessed' with the sort of production that makes everything sound like it's been recorded inside a second-hand electric toaster wrapped in a brown paper bag, does offer the germ of potential.

However, judged on the basis of this LP, it must be said that they've got some way to go before the musicianship is strongly individual enough to make them stand out as a Thrash act with international capabilities. The Hardcore/Punk/blood-stained attitude of the quartet as presented here is enjoyable and the title track, 'Malignant Massacre', the hilarious 'Cannibal Holocaust' (with the repeated line: '*Meat means dinner*') and 'Thermo Nuclear Thrash' do show that Virus could develop into something worthwhile given time to breathe and mature, whilst not losing that essential energy and brutal commitment which is so redolent here.

For the moment, 'Pray For War' must be taken as a statement of intense corpse-rotting intent, an exercise in genial genocide (?) that can set the pulse racing and the blood coursing, but really offers no true depth.

MALCOLM DOME

DEATHWISH
'Edge Of Damnation'
(Metalworks VOV 667)
KKKK

RIFFS.

SOME powerful, some more restrained. Some as fast as a cheetah with diarrhoea, others grinding, like your teeth on a sanding machine. But all are memorable and most are blessed with a dexterity that manoeuvres itself out of the most portentous repetitiveness.

Deathwish have inherited the unerring ability to produce riffs that turn your legs to jelly and leave your brain about as useful as a Conservative MP with a conscience. And the sooner they can rid themselves of their strictly third division label and get some decent record company support then the sooner they can develop their undoubted potential and avail that ability before a larger public.

Kicking off with 'In The Name Of God', it's clear from the outset that with 'Edge Of Damnation', Deathwish have that mite more to offer than yer run-of-the-mill Thrash mobs: A watertight rhythm, melodic but no less heavy guitar work – something that remains amiss in many Thrash-orientated acts – and a chorus that brings the mightily underrated Cyclone firmly to mind. 'Demonic Attack' is next up, subject matter easily belittling its crass title, it crunches in, mighty Sabbath riffs firmly to the fore, then builds nicely to a steady Thrasher. 'Exorcist' checks itself through a clichéd spoken intro (didn't scare *me* none!) and a chilling scream before yet another killer riff locks on target and we're freefalling all the way to nirvana. 'At The Edge Of Damnation' lurches up next, swaggering with a surefire 'Jump In The Fire' style that would do justice to any Mustaine/Hetfield riff from 'Kill 'Em All'.

And that little lot doesn't even constitute the whole of Side One! Elsewhere you've got the speed of 'Sword Of Justice' (the title track from last year's demo) and the interesting dual pace of 'Dance Of The Dead'. But Deathwish aren't without their faults mind you. F'rinstance the arrangement of 'At The Edge Of Damnation' fails somewhat to live up to song's initial promise – a sign of the band's immaturity that, rest assured, will be put right with time and experience – and mainman Dave Deathwish's lead work doesn't always match his faultless riffing, raising questions as to the possibility of adding a second guitarist.

Certainly not the best Thrash album ever made but, more importantly, it's not the best album that Deathwish will ever make either.

PAUL MILLER

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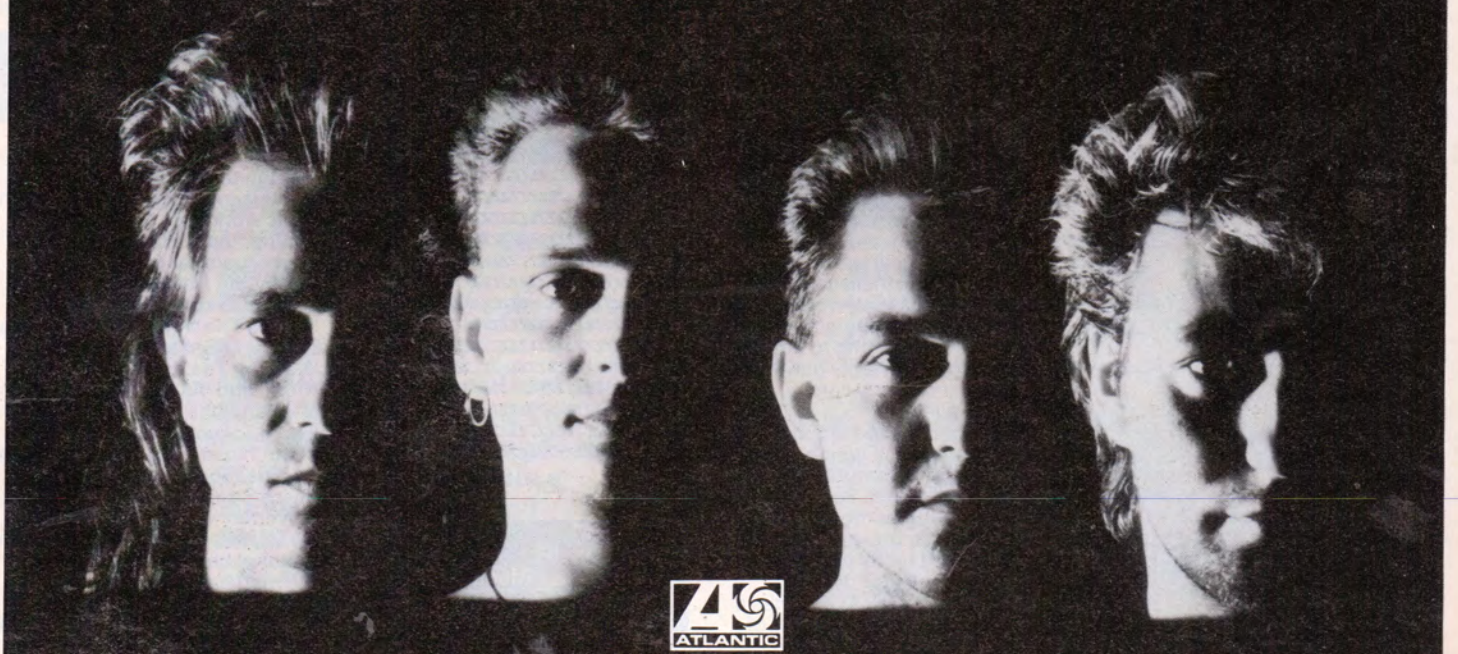

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PAT ON THE BACK

PAT BENATAR: quick buck-making trap?

PAT BENATAR
'Best Shots'
(Chrysalis PATV1)
KKK¾

LITTLE PATTY isn't everyone's cup of PG Tips, but she's certainly had her moments over the past eight years, and while we await the outcome of her current liaison with the multi-talented and ultra-successful producer 'Narada' Michael Walden, why not let Chrysalis guide us through the highlights of her recording career ('79-'85) for the price of a round of drinks?

Well, why don't we? After all, there's all your faves here like 'Love Is A Battlefield', 'We Belong', 'Sex As A Weapon', 'Invincible' and 'Shadows Of The Night', and even stuff like 'If You Think You Know How To Love Me' from earlier days.

Yeah, why not? Like I said, Pat's had her moments and if you're one of those who never thought she had enough to justify you shelling out for an entire album then 'Best Shots' could be the one for you, pal.

Benatar devotees? I don't think there's any need for you to fall into another quick buck-making trap. After all, that promising 'Michael Walden' album isn't far away . . .

MARK PUTTERFORD

2 AM
'Every Second Counts'
(RCA PL71400)
KKK

IN A world where the power of competition has driven some bands to drastic measures, like trussing naked women on a wooden rack and biting the heads off bats, it's refreshing to find a new group whose only gimmick is to write incredibly catchy anthemic songs.

2 AM are the band I'm thinking of, the monicker of which is apparently an attempt to describe their style of music. Personally I'd opt for something more like 5 PM – music to change your clothes to whilst getting ready to go out and pull the bird of your dreams.

Slightly laid back AOR, it has a hi-gloss production courtesy of Jeremy Lewis (Starship and shortly FM) which conjures up similaries to Player, Toto, Mr Mister, Asia, Cutting Crew and Foreigner. Pop music with a hard-driven guitar edge and vocals that'll have yer spreadeagled in the armchair wondering about that lost love who broke your heart.

The brainchild of two musical characters, namely guitarist Mark Thomas whom I know little about, and vocalist Dave Lloyd who I know lots about. Lloyd, you'll recall, is that cheeky Liverpudlian who once fronted Seventies headbangers Nutz and more recently the mucho underrated Rage. Here, the two forces combine to make music of an incredibly mature status, the sort of adult orientated rock that CD collectors love to impress visitors with despite the fact that it does, at times, sound a little too clinical for it's own good.

Always soulful and rarely loud enough to wake you from a gentle slumber, 2 AM have copped a nice niche that'll have 'em wooing musos and CD fanatics by the barrel load . . . and they're British so lend 'em an ear quickly before it's too late in the day (geddit?).

DEREK OLIVER

ZNOWY WHITE
'That Certain Thing'
(Legend Records L A 2)
ZZZZZ

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ATLANTIC

TOMMY SHAW
'Ambition'
(Atlantic 7817981)
KKK½

STYX HAVE effectively split up. There's never been any official statement to this end, but we can really take it for granted. In fact, musically Styx really 'bought it' after the 'Pieces Of Eight' LP at the end of Seventies. Since then, both as a band and also on various solo projects, the Styxmen have patently failed to set the world alight.

I was hoping that Tommy Shaw would finally come racing through with 'Ambition'. A new label (switching from A&M to Atlantic), a new manager (Bud Prager, who looks after Foreigner) and a buzz from those in the know that suggested the guitarist/vočalist really had leapt forward and taken chances this time around all added up to a sparkling LP in the making. Wrong!

What Tommy Shaw desperately needs is a band – dirty, sleazy and bad-assed. Men who'll drink too much excitement, smoke too much life and generally kick a snortin' song around the studio floor, maim the carcass and then slit it open. In short, the last thing Tommy needs is another polite album. Which is precisely what he's got here.

Like its two predecessors, 'Ambition' does have some strong songs and special moments, but at the end of the day when the curtain drops and the chips are counted, he's got in a bunch of fine session musicians who sound as if they're making

TOMMY SHAW: but where's the band?

every note pay the mortgage. This LP rarely does itself justice simply because there's no real commitment in evidence from anyone outside of Shaw himself.

But, like I said, you still can't discount the record as a whole because there are moments (special moments) when the thing does gel and ooze and you're left feeling that TS *is* capable of achieving so much. The cover of Survivor's 'Ever Since The World Began' actually outflanks the original, with Shaw putting so much belief and intensity into his singing (so redolent of Survivor's Jimi Jamison) that the ballad becomes an uplifting *tour de force*. 'No Such Thing' has a funky melodic underbelly and some roaring guitar work from the main man; 'Dangerous Game' has the touch and feel of Don Henley's 'The Boys Of Summer' allied to Foreigner's 'Waiting For A Girl Like You', whilst the title track itself does take a little while to build but has an exquisitely refined rollercoaster chorus. And 'Are You Ready For Me' is tailored around a Styx-style rhythm and concussive hookline that brings to mind Billy Squier's 'The Big Beat'.

But all too often good ideas and arrangements are brought down to the level of the mundane by that 'session guys' atmosphere.

'Ambition' has the best collection of songs drawn together by anyone connected with Styx in years. It ultimately should have been a monster, but fails because Tommy Shaw has played far too safe . . . he actually *lacks* ambition!

MALCOLM DOME

VENOM
'Calm Before The Storm'
(Filmtrax/RCA MOMENT 115)
KKKK½

RESPECT IS a strange thing. Given by some purely on the strength of a name, and denied by others for precisely the same reason, the strength of a name.

Venom is a name that's sure to set man against beast. For every one you can find to hail Venom as pre-Thrash giants, sort of John the Baptists of Death Metal, you'll find another who'll stand up, throw back their head and make them a laughing stock – clowns who couldn't play and ran out of flashbombs and hype.

Well, have they got news for you! 'Calm Before The Storm' settles the argument. Venom have picked up Black Metal, stripped away the tuneless deadwood and emerged with an album that's a giant step for Venom-kind.

Where there was chaos – the song-writing department – now there is order, along with Thrashing brutality and Metallic quality. The introduction of Mike H and Jim C on twin guitars is a masterstroke. Both excel at the shreiking, dynamic riffing and soloing that send shivers up and down your denim.

Opener 'Black Xmas' sets the pace, Cronos' sub-human yells turned miraculously into a brutal oral club, roaring the '*Black Christmas, Devil's Eve*' lyric at you, making sure that if *he* came down yer flue at yuletide, you'd be more likely to shit yourself than offer him milk and biscuits.

The trademark Cronos OOOOOOAAAAAR is still in fine fettle, especially on 'The Chanting Of The Priests', bass swooping and face replete with a manic grin.

And as 'CBTS' moves into its second side, the new direction Venom have taken becomes more sharply defined. Guitars uncoil like whips, Abaddon's drums pound at the innards, and Cronos perfects his new delivery that's best described as a verbal battering ram.

I've never been particularly swayed one way or the other by Venom in the past, but after this I'm wasting no time in nailing my colours to the mast and proclaiming them as a highly original *British* band who've got it sussed, and have probably been laughing at our struggle to box them all along.

You don't believe it? Well then, the answer's simple, isn't it? Listen.

JON HOTTEN

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'MASS HYSTERIA

CANDLEMASS
'Nightfall'
(Axis LP 4)
KKKK

THERE I was, minding my own business, when some twat slipped the new Candlemass album on the stereo and all hell broke loose. First the ceiling came tumbling down, then the walls cracked and finally a terrific bolt of lightning shot out of the thundery sky and zapped me in the armchair. It's well eerie!

Now it's not that I'm a big fan of true heavy rock, as most will testify, but every now and again it's impossible not to be bowled over by a slice of classy Metal. The first Candlemass album, titled 'Epicus Doomicus Metallicus', released on the Black Dragon label last year, set the scene; it was heavy, bassy and downright doomy, and you couldn't help but laugh at the dodgy lyrics, the amateurish sound effects and the cheapo cheapo production.

This time around though, the band have advanced a million per cent, to the point where if you played both albums back-to-back you'd hardly spot them as the same unit.

There's ten murderous tracks on this LP, although a couple of 'em are short instrumentals tagged on to the beginning and end of epic cuts. Most start slow or with bizarre intro effects before slipping into killer riffs the like of which haven't been attempted since Sabbath's matchless 'Master Of Reality' proclaimation. Blimey, even Mercyful Fate's output pales into oblivion when placed up against the splendour of 'Nightfall'.

There's a bevy of cuts to look out for so make sure you wear a welder's face mask; there's the evil plod of 'Codex Gigas' (like the Sabs' 'NIB' or 'Warning' cuts), 'Dark Are The Veils Of Death', an intense and awkward shuffle but boasting a phenomenal guitar solo by new boy Lasse Johnson, and 'At The Gallows End' which has the ring of Priest's epic 'Dreamer Deceiver' (from their great 'Sad Wings Of Destiny' opus).

What can I say, except that Candlemass are probably the most powerful Power Metal unit I've heard in some time. Buy this and Savatage's 'Hall Of The Moutain King' album and you'll have a perfect definition of what *real* Heavy Metal is all about.

DEREK OLIVER

CANDLEMASS: Mr Oliver waxes lyrical . . .

WOLFPACK
'Total Head Removal'
(Chain Reaction CRE 101)
K

SLEEZE BEEZ
'Look Like Hell'
(21 Records 210. 023)
KK

"YOU WANT Thrash Metal?" say Wolfpack.

"No!" say I. Especially when it sounds as though this klueless threesome had their heads removed long before they recorded this ridiculous LP.

And then there's Sleeze Beez, asking more silly questions like, "Do I wanna party?" and "Isn't it great that we can wear ripped T-shirts, pose with Jack Daniel's bottles and bash out sub-Crüe stuff, too?"

Well, no. To be frank, I began losing interest in this album the moment I clocked titles like 'Girls Girls Nasty Nasty' (a Black 'N' Crüe number?), 'Hit And Run' and 'Warchild'. And then when the band came in sounding like several million other I've heard this week I immediately thought of ripping it off the turntable, snapping it in two and wedging it under the leg of my wobbly desk.

Dutch sleeze Beez may be. Van Halen they certainly aren't.

(And by the way, the desk doesn't wobble anymore).

MARK PUTTERFORD

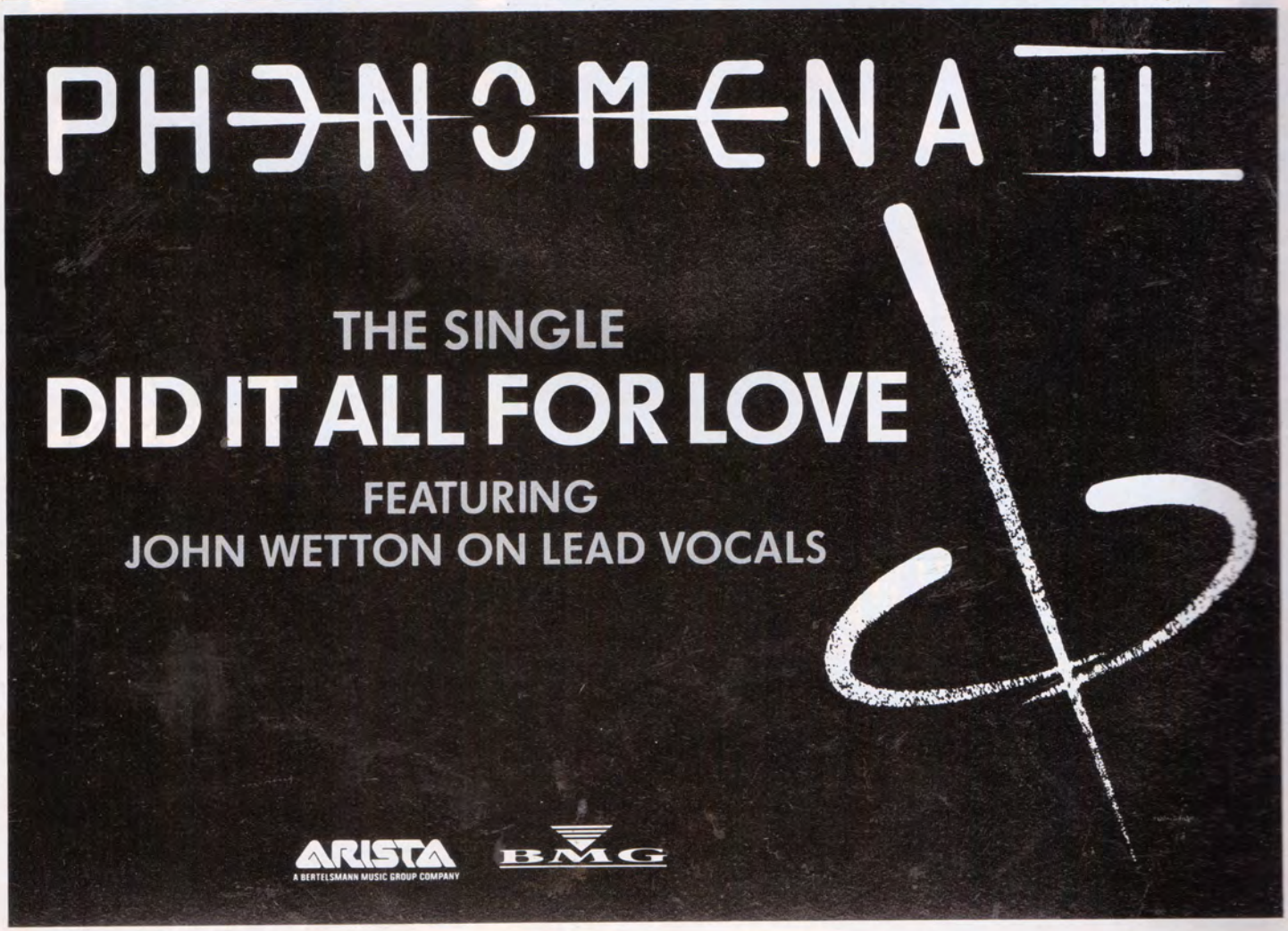
ANHREFN
'Defaid, Skateboards A Wellies'
(Workers Playtime PLAYLP1)
KK

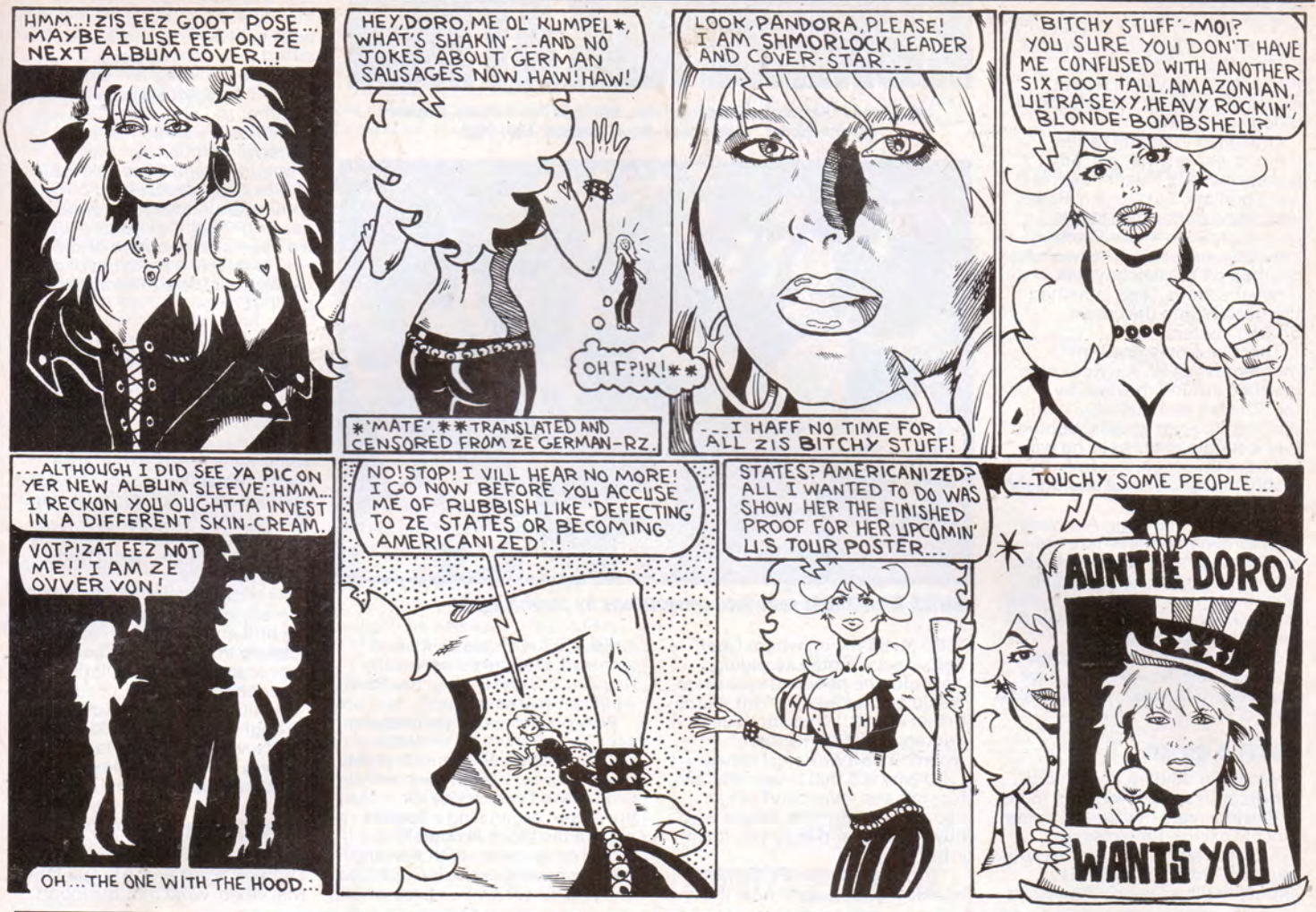
. . . AND DEFAID, in case any of you were becoming frantic with curiosity, is Welsh for sheep. And yes, Anhrefn are indeed the bad boys of Welsh rock 'n' roll who sing in their native tongue.

More Percy Edwards than Gareth Edwards however, Anhrefn fail to do anything outstanding other than sing in a silly voice.

Actually, Anhrefn might've stood a chance of making some sort of impression on the press and pop-hating public a few years ago, when their New Wave-ish strains would've blended in with the punk-tainted surroundings and the 'Welsh-singing' bit would've been a more useful novelty factor. But now, boyo? Nah . . .

MARK PUTTERFORD





OH MY GOD...IT'S THE POSTMAN DELIVERING MY KOPY OF THE KERRANG! YEARBOOK!

PHEW! NOW wuz the powerpack publication of the first-ever *Kerrang!* Yearbook a riotous 'n' rollickin' success story or what?!

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KOMMUNIKATION

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LA BRILLIANCE

AFTER WEDNESDAY October 7 I realised why Guns n' Roses and Faster Pussycat have been featured so heavily in recent issues of *Kerrang!* – they're both bloody brilliant!

I travelled to Bristol to see them. It was my first gig, and I bloody loved it. Faster Pussycat were brilliant, but Guns n' Roses were even better. The stage divers added to the brilliance of the show, especially the two who climbed off the balcony, ran down the amps, then launched themselves into the crowd. Soddin' nutters!

There was only one ugly moment when W. Axl Rose was grabbed around the neck by a fan. The fan obviously hurt Axl, and the enraged vocalist booted him a couple of times as he was led from the stage. It is to Axl's credit, though, that he apologised later.

At the end of the gig Axl went ape, throwing himself into the audience, getting rescued, then throwing himself back in again. Methinks this was induced by the strobe lights, which would send anyone into convulsions.

So thanks for a brilliant show and may both bands come back again soon. **Martian, a new G n' R fan.**

PARTY A GO GO

I AM sick of reading about your *Kerrang!* bashes, they seem to be occurring every few weeks, using any old excuse for a piss-up.

Take the latest, a report on your party for 'going weekly' (or should that be *'weakly'?*) in issue 158. I loved the bit where Geoff Barton was quoted as saying, "Without the power of rock there would be no *Kerrang!*" (or words to that effect). What about us punters? Without us there wouldn't be a *Kerrang!* either.

So why is it that these 'dos' are for staff and stars only? What about a party for the people who buy the mag and keep you lot in jobs?

The idea of a weekly *Kerrang!* is welcome and up to now the various issues have contained some great features, especially Ray Zell's 'Glam Diving' round-up – but can you keep it up?

Why not run a competition for, say, 30 readers to be allowed onto the hallowed grounds of the next *Kerrang!* bash (which will probably be very soon). Or howabout organising a special gig like the 'Rock Around The Clock' do last year, with *Kerrang!* readers having exclusive rights to entry. Why not give us back what we have given you – plenty of money in your pockets – and stop wasting it on 'rock stars' who can afford their *own* parties!

Lynn Vaughan, Blackpool.

I CAN'T help but agree with your comments, Lynn. Hopefully you saw the story about the free Kerrang! *premier night we're arranging (page three, last ish). Maybe this redresses the balance somewhat. And rest assured that next time* Kerrang! *holds a 'do' we'll run a competition of some kind to enable a selection of you readers out there to be a part of it. OK?! – Ed.*

GUNS N' ROSES: sent into convulsions by strobe lights

BAD NEWS SUBTLETY!

THANKS, AT long last, for Mick Wall's review of the Bad News album in issue 157.

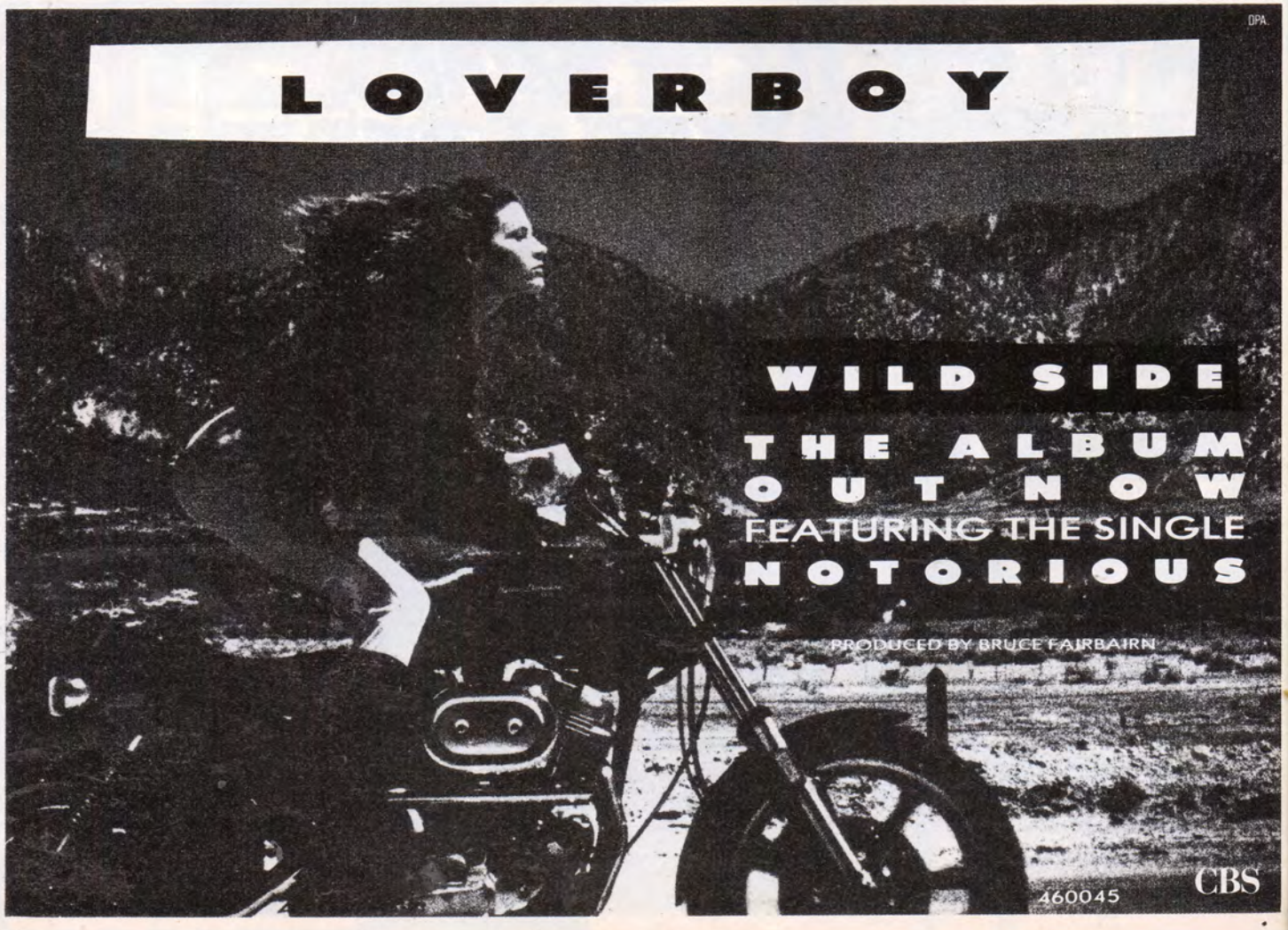
I entirely agree with his sentiments. In my experience Heavy Metal/heavy rock fans take themselves far too seriously, and this narrow-mindness has manifested itself very obviously in the wake of the recent Bad News publicity.

As Mick Wall points out, the comedy of Bad News, like that of the brilliant Spïnal Tap, contains subtlety that only rock fans can appreciate. So, please, let's broaden our outlook.

Finally, let's face it, flicking through *Kerrang!*, who'd know Bad News *were* a piss-take, anyway?! **Sarah Langley, Southsea, Hampshire.**

LEPP LUMP!

OUT OF curiosity, on the Def Leppard 'Pour Some Sugar On Me' video, what has Joe Elliott



got in his pocket?! **Ang, B-O-T.**

PS. This question could be 'mass-debatable' (whoops!).

POETS CORNER

(I) FRASH AIN'T TRASH

I AM a struggling, unpublished poet with talent comparable to Keats and Coleridge. I also happen to have impeccable musical taste, ranging from Anthrax, SOD, Metallica and Nuclear Assault to Dire Straits.

Since it is natural that a great poet (like me) should compose verse about the things he finds stimulating or beautiful, I sat down the other day, picked up my crayon (they don't allow sharp objects in here) and wrote a nice little ditty on the subject of Thrash Metal:

Frash ain't trash
It's musik refined
And kan be defined
As a musikal kosh
To which you kan mosh
And get seriuzly hit over the head wiv.

WW Wordsworth (alias LSD The Bone), Hazelslayed, Staffs.

(2) TWISTED TRIBUTE

THIS IS my reply to the dickhead who wrote that slag-off poem about Dee Snider of Twisted Sister (issue 157, 'Kommunikation').

My dear friend from N. Ireland
I think you must have the wrong band
For Twisted Sister are not crap
You must be an asshole dear chap
The music they play is pretty mean
It is now and always has been
'Leader Of The Pack', I rate it nil
But all the rest are bloody brill
Dee's hair is cool, his teeth are smart
I think you are some kind of fart
So if you like this mega band
Then I must shake you by the hand
Because you know the Sisters are back
And don't let any 'dick brains' put you off.

(I know it doesn't rhyme, but who cares?) **D. Evans, an SMF and proud of it!**

(3) MSG POETRY

HOWARD JOHNSON makes me sick
How dare he slag off Metal Mick
*Schenker is a f**king God*
While Johnson's just an ugly sod
And now with Rob McAuley in the band
The music's sounding rather grand
His vocal power will make you shake
And blow off stage, the crap Whitesnake
Just go and buy 'Perfect Timing'
*'Cos I can't keep up this f**king rhyming!*

Grand Prix RIP supporters club, Scotland.

MOTÖRHUFF

MOTÖRHEAD'S ANTICS at their gig at the Reading Hexagon on October 8 were disgraceful. OK, so a few so-called fans chucked plastic glasses, but they DIDN'T hit the band. OK, so some warnings to stop were given by the group, but for Lemmy to walk off with the rest of the members and for Phil Campbell to come on shortly afterwards and say "We're not playing to you, ya f**king c**ts" was disgusting.

A major riot could have occured. Thanks, Motörhead, for bugger all. **A sad Motörhead fan.**

POLICE SPEEDING

SLAYER, MEGADETH, Anthrax, Helloween . . . yeah, a real heavy free sticker book, alright!

And just look at that crowd inside the front cover; bare forearms in the air and ready to mosh!

And who's the guitarist playing to them? Well, it's the famous Speed, Thrash, death, hate, pain, blood, kill, pain, melt, burn, pain, rot Metal maniac . . . err, Andy Summers of the Police! **A funny name written in bold type!**

SHIRT SHOCK!

AFTER BUYING *Kerrang!* last week, I was waiting for a bus to take me home when a policeman came up to me and asked if I wore my T-shirt habitually. I realised he was talking about my 'F**k Like A Beast' W.A.S.P. shirt.

I replied that I wear the first thing I can find in the morning, and then he asked me for my age, name and address, which I gave to him.

He then said, "I'll let you off this time but if I see you wearing it again, I shall have to think otherwise".

I was shocked and upset by having someone coming up to me and telling me what I can and can't wear.

Is it a punishable offence to wear such a T-shirt? I am a pretty law-abiding sort of person, but what sort of country is it when people start dictating what you can and can't wear?

I think the police should stick to arresting muggers, vandals and all other harmful criminals rather than hassling W.A.S.P. fans. **Bryan 'No, I'm not the lead singer with AC/DC' Johnson, Thornton Heath, Surrey.**

PURPLE BELOW PAR

READING THE Blackmore interview in issue 158 made me realise just how disappointed I am with Ritchie and Deep Purple. I didn't expect to find myself wandering around the bar at Wembley while my hero was onstage, as I did this year. I myself hate Wembley as a venue; there has to be somewhere better. What's wrong with a week at the Odeon, Hammersmith?

Ritchie, if you are disappointed with crowd reaction at gigs could it be that not everybody shares your 40-year-old tastes? In the interview you say you don't listen to your contemporaries, but God, as far as I'm concerned the 'House Of Blue Light' LP and tour were far below anything I would have previously expected of Purple.

Inject some excitement again, go back to the style of writing you had in Rainbow. Deep Purple were among an exclusive group of bands who set the trend for others to follow. Has that all gone? Are you bothered? **T. Murray, someone who was at the Sobell Centre when Blackmore was God, West Hampstead, London.**

DIRTY HM MEN

I'M WRITING to say that I'm sick to death of blokes moaning that there ain't no 'Sindy Doll' girls at UK HM conventions.

Well, what do you f**king well expect? What decent gal wants to trudge about in mud up to her ankles, or have piss or bloody booze chucked at her?

Another thing, not many gals are interested in the greasy, flea-ridden dirt-bags that most Heavy Metal guys seem to be. Just because you like HM doesn't give you fellas an excuse to forget your appearance, and believe it or not, a lot of us gals aren't at all like the 'dogs' you seem to show in *Kerrang!*.

A 'clean' Metal Maiden.

SHADES

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BIG! BIG! BIG!

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NAPALM DEATH
LORD CRUCIFER
Pic: George Chin
THE HARDER THEY COME

From EXTREME NOIZE TERROR, through CIVILISED SOCIETY?, to NAPALM DEATH and beyond, PAUL MILLER gets to grips with the 'suss' and 'attitude' of the multifarious anti-establishment bands that make up the burgeoning UK HARDCORE scene

"Hardcore is not the nice new marketable sub-fashion Kerrang! *seems to think it is . . . . it's much more important; a way of life; an attitude"* – **Mid, guitarist with Deviated Instinct.**

"The general atmosphere over here is more political. The Hardcore scene is more left-wing because it, by its very nature, is anti-establishment. In America it just doesn't happen because, as a country, it is just so right wing" – **Dig, Earache Records.**

IT'S HARD to know exactly where to start when you're covering a scene that has been long established, is tremendously critical and questioning, uniquely British in many respects . . . yet has been shunted swiftly off to the sidelines by the music media at large and is only now – with the commercial emergence of US bands like DRI, Suicidal Tendencies and Corrosion Of Conformity – having the first vestiges of interest thrust corruptingly upon it.

And, for my part, I'm extremely cautious about approaching a medium that is as suspicious of motives and wary of exploitation as Hardcore is. I'm of the firm opinion that this piece could herald the sounding of the death-knell for UK Hardcore (UKHC), just as the over-exposure of Thrash has led to every eight-cent band 'turning Thrash' (sadly, even Angelwitch are getting in on the act) and to the wholesale signing of Thrash bands by profiteering major labels irrespective of whether they are good or not and with scant regard for any artistic merit that fails to fit snugly into the narrow commercial scheme of things.

For that to happen to HC would be more than a shame – it would be verging on the criminal. Granted, the scene is so close-knit and idealistic it would be far harder than Thrash to corrupt – the bands involved are far more aware and in control than most of their long-haired counterparts – but the fact remains that a juicy record contract is often enough to make even the strongest bend their beliefs, and the dilution of any scene with fad-conscious bands out for a quick buck can never be a good thing.

BUT, BEFORE we get too involved with the possible after-effects of what is, let's face it, just the thoughts of one individual after limited contact with a few of the scene's prime movers, it is perhaps best to look at UKHC as a whole, and its relationship and differences to the international scene.

That said, it thankfully doesn't fit cosily into one of those damn handy boxes. With the divisions that separate HC from the worlds of Punk or Metal so indistinguishably blurred, surveying the scene is very difficult indeed.

Whilst bands like Extreme Noize Terror, Heresy or Ripcord wear the HC collar reasonably comfortably, others are far less easy to include: for instance more Punk-orientated acts such as Political Asylum (an excellent Punk/Metal quartet from Scotland who definitely have the HC suss but are far more musically diverse), Oi Polloi (another Scottish act, one of the few survivors from the Oi! movement), Conflict and Ad Nauseum (veteran punks who have just released their highly listenable 'Greatest Show On Earth' mini-album) or more Thrashesque bands like Anihilated, Lord Crucifer or Virus (whose attitude contradicts that of just about every Hardcore purist).

However, one quality that many HC bands *do* share is 'suss'. Suss (and you can draw analogies here between HC attitudes and the Bushell-promoted Oi! movement, although most of the senseless violence has thankfully not been inherited) is simply an awareness – be it social, political or just environmental – that UK bands like Concrete Sox, Civilised Society? and Electro Hippies have in abundance whilst some of their American counterparts – noticeably some of the ignorant, racist NY bands like MOD and Agnostic Front – are wallowing in blinkered and unproductive bliss.

Indeed, much of the scene in the UK is far more active – especially on a political level – than their international compatriots. Many bands here are vigorously involved in left wing struggles, organising benefit gigs, benefit records and public demonstrations for a wide range of social issues such as vegetarianism, animal liberation, fox hunting, unemployment, the nuclear threat, multi-national corporate greed, and overseas concerns in Nicaragua or South Africa. Many too are anti-racism and anti-sexism and recognise the dangers of imperialism and nationalism.

In fact Don Kaye (of 'Deathvine' infamy) summed up much of the UK scene when I took him and Borivoj Krgin from *Violent Noize* fanzine along to

KONTINUEZ OVER

CIVILISED SOCIETY? vocalist Hammy

WARDANCE GUITARIST Graham 'Gizz' Butt

HARDER

FROM PREVIOUZ PAGE

see Conflict earlier on in the year.

"F**k!," said Mr Kaye as yet another 'Support The Miners' leaflet was thrust into his hand. "There's nothing as political as *this* over in the States."

But not all bands – or many of the fans for that matter – are into the more social aspects of HC. For many it is simply the speed, intensity and unbridled passion of the music that they like.

And for many Thrash fans, bored with the mass invasion of their private domain that the commercial success of bands like Metallica and Anthrax has inevitably brought, the likes of Napalm Death are fast becoming the only way to get their kicks, safe in the knowledge that no matter *how* strong the culture gets, bands as extreme as these could never gain mass acceptance.

STUPIDS

"THE WHOLE Hardcore thing really started off from Punk," explains Dig, the brains behind Earache Records, one of the 'Big Two' in the UKHC world. "Concrete Sox, Civilised Society?, etc all started as Hardcore Punk bands rather than the half-Metal/half-Thrash that Hardcore is now. They had all heard Metallica, Possessed, Exodus or whatever and thought, 'Yeah, yeah – we can play like that'."

"Hardcore has been going for ages but it is only now that people are really getting into it," reckons John, drummer for Weston-Super-Mare quartet Ripcord. "We've been listening to HC since the early '80s. Discharge influenced most of the UK bands. I got into it when I was listening to stuff like Disorder, Discharge, Chron-Gen, Chaos UK and early '80s Punk. Then I heard American stuff like Minor Threat, Bad Brains, DOA, got into it from there and started buying US releases instead of UK ones."

Although the way that HC started in the UK is, perhaps, a little unclear, what is certain however is that *Maximum Rock 'N' Roll* – the forerunner of HC fanzines – was greatly responsible for its growth and was, for many, the catalyst that got them first interested in the scene.

"*Maximum Rock 'N' Roll* got me started," agrees Dig. "At the end of '82 there was no HC scene in Britain – the scene was just starting in the States – and I got into writing regular scene reports for *MRR* and trading tapes. Basically I was a fan of the music coming out of the States at the time; the DRI single, early Agnostic Front, and I was sending stuff like early Onslaught out to Pushead." (The man responsible for, among other things, the Pusmort label, Septic Death, the artwork for Hirax and COC albums, not to mention the 'Damage Inc.' Metallica tour shirt).

"I was listening to stuff like Crass, Flux, Rudimentary Peni and Omega Tribe," says Shane, responsible for releasing the likes of Extreme Noize Terror, Civilised Society? and Bad Beach through his record label, Manic Ears. "Then I started getting into the Disorder, Chaos UK type of bands, then Discharge, then American stuff like DOA through *Maximum Rock 'N' Roll*."

DEVIATED INSTINCT

ONE OF my favourite acts from the scene are Concrete Sox. Formed in Nottingham as a straight Punk band some four-and-a-half years ago, they first came to my attention towards the end of 1985 when their 'Eminent Scum' track appeared alongside the likes of Sacrilege (UK version) and Hirax on a flexi-disc entitled 'Scape Anglican Attic'.

Since then the band have released a full album entitled 'Your Turn Next' (COR Records, April '86), a split LP with neighbours Heresy earlier this year, and have just completed work on a new album, 'Whoops, Sorry Vicar!', for Manic Ears. And, unlike many of their musical bedmates, 'Whoops . . .' sees Concrete Sox acknowledging that Metal need not be a dirty word.

"The new stuff is very different, although it is still Concrete Sox," bassist Les is quick to point out. "The Hardcore side of the music is more American and the Metal stuff is more Metal than we've ever done. There's a deep, heavy grinding sound to the album and it's very varied.

"The lyrics are a lot deeper too. The band are all vegetarians and we used to do a lot against the meat market and animal abuse. But on 'Facts' we've concentrated on the unhealthy side of the industry; the drugs and steroids pumped into animals and the colouring in meat. There's 'No Trust, No Faith' which deals with people into our scene who rip people off, and there's also a couple of more personal songs which is something we haven't done before."

Fellow Nottingham residents Heresy are moving along, too. Apart from a six-track flexi-disc 'Never Healed' (Dig, who, along with Heresy bassist Kalv, was responsible for putting the flexi out: "That one was bad. It's really fast and you need a good production to hear it, which it just didn't have. I think we did it for £40 or something") and the aforementioned split album with the Sox, they've recently contributed two songs, 'Sick Of Stupidity' and 'Acceptance', for a Bailey Brothers compilation.

Currently Heresy are using Baz, the guitarist from Ripcord, to stand in, as Mitch (the former Warhammer/Sacrilege guitarist) has left the band, presumably to concentrate on his duties with Unseen Terror. And, whilst their brand of extreme Hardcore Thrash doesn't strike a particularly sensitive chord in my heart, it must be acknowledged that they are easily one of the most popular HC bands around.

BUT PROBABLY the band attracting the most interest at the moment is Napalm Death. Hailing from Birmingham, their 'Scum' album on Earache is being touted as the fastest yet. And, with some 28 songs of blistering, even stupidly, OTT pace, you'll not find me arguing with that.

"It's what people want at the moment," opines John from Ripcord. "They just want total speed. But, surprisingly enough, it seems that it is people into Metal who are buying the Napalm Death album. The Hardcore fans don't like it."

However, the band are not without their problems and are finding it difficult to maintain a stable line-up. With Nik and Justin already departed from the band that produced their original demos (replaced respectively by vocalist Lee and guitarist Bill Steer of *Phoenix Militia* fanzine fame), they have recently lost bassist Jimmy too, although Shane from Unseen Terror stood in for their recent appearance on the DRI tour.

Another of the better HC bands around is Civilised Society?. To date they have issued two full albums, both on the Manic Ears label. The first, 'Scrap Metal', was standard Punk/HC fare, but the new one, 'Violence Sucks', is more of a departure for the band, boasting a very distinct Metal edge.

"'Violence Sucks' is a total change from 'Scrap Metal'," reckons Shane, the label's boss. "Now they are more Metal/Hardcore Crossover but exceedingly fast, melodic and with a lot of guitar wanking. They went to Donington and stuff – they are secret Metallers really. But they still have Punk lyrics about society in general."

ANIHILATED

"We have gone a lot more Metallic since our last LP," agrees Hammy, one of the twin vocalists in the band (indeed, Civilised Society? used to boast no less than three vocalists!), who also runs Peaceville Records as a sideline.

"Our politics are varied, although we're unified in our vegetarian and non-violence policies. We aren't anarchist in the true meaning of the word, but politics play a part in *every* one of our songs."

The band have recently completed a brief tour of Norway and appear on a benefit EP for the Hungerford shooting victims' families in the good company of the Stupids, Adrenalin OD and Ripcord.

In fact, Ripcord too have an album out on Manic Ears. Entitled 'Defiance Of Power' and callously slated by Mark Putterford (a notorious Tears For Fears fan) in the pages of *Kerrang!*, it's an album of mercilessly fast HC with barking protest Punk vocals, boasting killers like 'Ignorant' and the Napalm Death-like two-second blur of 'You Don't Care'.

Also on Manic Ears is 'Earslaughter', a split album that has shifted 3,007 copies at the time of writing, and unites the aptly named barrage of Extreme Noize Terror with Chaos UK, one of the scene's real stalwarts. Indeed the band were originally formed six years ago as a Discharge-inspired Punk act and came to prominence with their 'Burning Britain' EP on Riot City Records in June '81.

Since those days they have had countless line-up changes and releases before stabilising as Mower (vocals), Chaos (bass and the only original member), Gabba (guitar) and Chuck (drums), with a more modern and powerful HC/Punk musical outlook.

"With the change of members we've naturally changed as well," Mower tells me. "We're going more into the Thrash stuff, but you've gotta have slower and medium paced stuff with some fast ones in between.

"And we'll be getting a new album out as soon as we can. We hope to be in the studio in the next few months. We've already started writing songs but some we leave until we go into the studio as we like the spontaneity. The lyrics we write beforehand, though. Lyrically we cover everything from war to skateboarding – three of us skate but our drummer doesn't really approve."

OBVIOUSLY, WITHIN this report, I can only adequately cover a few HC bands, and there are many others in or around the scene. For instance, on the edge of the scene, there's Lord Crucifer (three Italian Metallers now residing in Yorkshire) who've put out a couple of demos – including the not-to-be-missed 'Myra's Tape' – and appeared on the Peaceville flexi, 'Will Evil Win?'. And also Anihilated from Ipswich, who specialise more in Thrash than HC although their 'Path To Destruction' EP (on Brew Records, through the Cartel) is promising, if not particularly special.

Deviated Instinct, this time from Norwich, are similarly Metal-orientated, albeit in a far heavier, noisier vein. After their 'Tip Of The Iceberg' and 'Terminal Filth Stenchcore' demos the quartet released their 'Welcome To The Orgy' EP on Peaceville earlier on in the year.

"It's something we'd rather forget," says guitarist Mid. "Most reviews of it have compared us to Bathory and Sodom, neither of whom we've ever gone out to sound anything like."

Some possibly more familiar names, again not centrally part of the scene, are Broken Bones and Amebix. The former, with two ex-members of Discharge in their ranks in the shape of guitarist Bones and bassist Tezz, have recently issued their 'Trader In Death' mini-LP, whilst the latter have embarked on a more Hellhammer-sounding career, signed to Heavy Metal Records (through FM/Revolver) and released the magnificently powerful 'Monolith' album as the worthy successor to their 'Arise' debut.

Elsewhere former English Dogs guitarist Graham 'Gizz' Butt has called a halt to his current mob, the Desecrators, and formed Wardance with fellow English Dogs person Mark 'Wattie' Watson on bass and guitarist Simon Lewis (ex-Alternative Attack); and Atavistic from Kent have released a brain-numbingly fast EP – somewhere between Discharge and Napalm Death – entitled 'Life During Wartime' on Peaceville.

UNDOUBTEDLY THE biggest name on the HC scene are the Stupids. Formed in Ipswich and now living in London, the trio – Eddie Shred, Tommy Stupid and Stevie Snacks – have been touted as the originators of the UKHC scene yet are vastly different from most of their colleagues.

Rather than being involved in any of the passionate causes that HC acts lend themselves to, the Stupids take their attitude from a purely American view of things; less politically well meaning and more 'TV Dinner' lyrics – instant throwaway and largely insignificant, which is both their major asset and their biggest millstone.

All their albums, 'Peruvian Vacation', 'Retard Picnic' and 'Van Stupid', have been hailed as classics of the genre and their long-standing love affair with skating has given them an added angle on which to hang much of their press.

"The Stupids are the best UK Hardcore band for definite," enthuses Dig. "The real test for UK bands is if you get accepted in the States and the Stupids and Napalm Death are going down really well there."

Les from Concrete Sox disagrees, however: "I hate the Stupids. They're a bunch of pop stars. I've seen Metallica for £3.50, yet they charged £4."

"I think the Stupids are in a bad rut," agrees Mower. "I mean, what are they gonna do when the skateboard thing is over?"

But probably the main bone of contention that faces the HC scene is the dilemma of bands 'selling out' and turning Metal, with many HC purists regarding Metallic influences as a sympton of everything that is bad about the Metal scene; the high gig prices, the pointless lyrics, the 'rock star' pretensions, extortionate merchandising, rip-off festivals, etc.

"A group could turn Metal music-wise or a group could turn Metal totally," says Les. "The best example is Onslaught. We played with them in the early days and they were a group who had something to say. But now . . ." he trails off disgustedly. "You can play any music you want but the difference is in the lyrics."

Personally, I would disagree with Les. The lyrics are just one part. To me, the whole crux of HC is the *attitude*.

"I don't mind as long as they keep their heads together," Mower reckons. "Onslaught haven't. They've picked up the bad aspects of Metal. They won't even talk to us now.

"Concrete Sox are good, though. They've gone sort of crossover but they've kept their attitude and their lyrics."

"Concrete Sox, Heresy and Civilised Society? I'd say were the best of the British bands,"

KONTINUEZ PAGE 33

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HARDER

FROM PAGE 31

ventures Shane.

"I think Axegrinder from London are really good," adds Les. "They're Punky Hardcore people playing Celtic Frost influenced stuff. I like Chaos UK too. They have just got some new stuff together. It's still very Hardcore but more varied and much tighter."

"Extreme Noize Terror are good," Mower concludes, "and so are the Spermbirds from Germany and Norwegian bands like So Much Hate."

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. . . But *what* a guitarist! JON HOTTEN probes the heart and guts of AEROSMITH's 'ultimate rock 'n' roller' JOE PERRY

JOE PERRY. The heart and guts of Aerosmith. Ultimate rock'n'roll band. Ultimate rock 'n' roller. Long hair flops across one eye, and he pushes it away with a lean and graceful hand, a hand God-given for playing the guitar.

God-given for dragging sweet-but-dirty riffs through the downside of a rasping backbeat, or for sliding rhythm and blues into a rock 'n' roll strait-jacket.

But for now it just falls back to his side, and he smiles; tanned, fit and strong-jawed, at my question.

"My advice for young kids just starting out? Ha! Get a good lawyer, don't take drugs and wear a rubber!"

The answer of a man who's sharp and back on the ball, taken the s**t along with the good times and got through them still standing; mind and body intact and in form.

And we're here now to talk guitars; hardware, technique and passion. My questions and his answers, nice and neat.

Can you remember first picking up a guitar?

"My uncle had a guitar he built to play folk songs on, and I though that was cool, so I picked up on it. I listened to Roy Orbison and played along, and then came the Beatles, and I saw how many girls they got, so I carried on!"

Did you ever think you'd become a guitar player?

"Not for a long time. In fact, I still don't really. I always thought it would be just a hobby. We'd play at parties when I was a kid; one guy had a garage and we'd open up the doors so kids could come and watch. The bass player got us a gig at his brother's house, and he said: 'You'll get free beers and five dollars each', and I said: 'What are they gonna give us money for?' It didn't occur to me that you could get paid for it.

"Then I held down a day job, and had a band at night with Tom Hamilton. All we wanted was for people to see us so we'd get another gig. It was an excuse for a party and to have girls around."

When did you start to develop your own style of playing?

"I don't know if I have yet. I get so wound up in everything I play – there's so much of myself in it. I don't think I'm there yet."

DO YOU hear any of your playing in other peoples' music?

"To be honest, I've never heard anyone play and thought 'yeah, he stole that off me'. I just play what fits, y'know, rhythm tracks that I've never heard anyone else play. It's all in how you play, not what guitar you use. Maybe I'm too close to it, but I can't identify it myself.

"Most of all, I just play my songs. I don't see myself as a guitar hero. I don't just stand up in front of the band and wail. The song dictates my style for that moment. If you listen to 'You're My Angel' ('Permanent Vacation'), the lead at the beginning is totally different to the solo in the middle. My style is adaptable."

How do you decide which style to use?

"Well, different guitars give me different things. Some of the stuff on 'Permanent Vacation' I just couldn't hear with the fashionable Charvel-through-Marshall tone. I wanted a honky 'Louie Louie' type tone to kick it out. I don't care what's fashionable, I play what I feel".

What guitars do you use at the moment?

"Well, I've got an ESP I've been lugging around with me for around two years now, and that sounds great. It's got a lot of replacement parts on it. I'm always picking up guitars to see

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how they sound. I've got a silver Gretsch, a couple of Telecasters fitted with EMG pickups, and they sound really cool. My guitar tech, Toby Francis, lets me know what's happening. Usually, if a guitar *looks* cool we'll buy it and then make it sound good.

"The band has got probably close to 100 guitars in the rehearsal studios, but we're not like 'here's a guitar, don't breathe on it' type guys.

"I've got some unusual ones. One looks like a Lap Steel guitar, but it has a motor in it, and you plug it into the wall and the motor makes the grooves vibrate real slow, so it's like natural vibrato. But the one I keep going back to is that ESP. It's got Seymour Duncan pickups, with a coil-cutter fitted. It's got no finish on it, but I love that guitar. I used that for the Run DMC thing too.

"I loved doing that. It means something to have a street band like Aerosmith working with a street band like Run DMC. It was a good statement of musical styles coming together. The guitar and Steven's vocals made rap more accessible.

"When I got to the studio for that session, I thought 'Walk This Way' was pretty much stripped to its essentials anyway, but all Rick Rubin (producer) did was replay the drum track and tell me to play it exactly as I do live. So I put down a rhythm track, and then some bass, and then the lead. Steven sung the whole thing through because they weren't sure of the words, and then they rapped on it and we fixed the mix. It was easy really."

Is that how you like to work in the studio?

"Yeah. I'm not usually like 20 takes! Sometimes I'll use a thinly constructed lead to get an idea of what's needed. If I get to five or six takes and it's not right, I go on to something else, because it won't be right that day. You just have to accept that.

"I'm pretty much a 'from the guts' player, whereas Brad (Whitfield) is from the other school. He'll get into something technically and come out with these amazing things. He'll listen to George Lynch (Dokken) or someone and go, 'Yeah, he's using this scale,' and reproduce it. That's totally the other way from me.

"I'll play some scales to get warmed up, and then see where it goes. Everything I do is from the blues bar stuff. Playing ultra-fast is just crap. It's like 'here's me playing this scale, and here's me doing this.' Rubbish. It's the guys who play what fits in with the songs who are great players, like the guy on the Whitesnake album (John Sykes). But it's a matter of taste, some people just can't get off on HM unless it's got 2000 32nd notes in a song."

YOU NEVER seem afraid to use acoustic guitars?

"If that's what the song calls for. Some of the best rock'n'roll sounds you can get come from an acoustic guitar – the Stones records are a great example. If you get a great sound, that's what counts – there's nothing like it. On 'Hangman Jury' ('Permanent Vacation') Brad and me started playing it on electrics, and it started getting more and more bluesy so we decided to take it down to the back porch. I went to a pawn shop and bought a 50 dollar Guild guitar with a cracked back and chipped edges, put a microphone on it, and that's what you hear. I've still got that guitar. Two-bit piece of wood and it sounds great!"

Do you reproduce your studio solos live?

"Some stuff I do. If it's like a signature of the song, I use it. It's like if Steven started singing a different tune to a song, the kids would be disappointed. We play it every night so we're used to it, but to the audience, that's the only night they'll get to hear it live. I get disappointed if I see a band and they don't play things right."

How do you project yourself in a stadium show?

"Personally, I turn the f**king thing up all the way! One fallacy is that you need to use a lot of amps, like ten stacks, but the fact is you can only put so much volume out. It doesn't get much louder 40 feet out from the stage. They may look great, but you don't get a bigger or better sound. A lot of good, big-sounding records were done on small amps. So we use three stacks each and go for the best sound we can get.

"Then we go with the best engineer and PA you can find, and concentrate on playing, not running around the stage. We play sloppy but tight!

"Effects wise, I use an SPX 90 digital delay, Roland 2000 chorus pedal, and a TCL switching box, that you move from pedal to pedal by foot. I use a wireless guitar link, but that's about all. I don't like to lose contact with the actual guitar sounds."

DO YOUR amps go up to eleven, then?

"Yeah! Over the years I've used every kind you can think of; Marshall, Roland, Ampeg. I was looking round for a clean amp, something new. This guy brought me an amp called a Bedrock, which he makes in his basement in New Hampshire, about 100 miles from where I live. They sound better than a Marshall, real clean. It's a 50 watt amp, and as a joke, he put the controls up to eleven."

So what's it like to be a guitar hero, Joe?

"Well, I still have to go buy potatoes like everyone else! In the '70s, I never thought it would continue, and that I had to live some image, but now, I just let the music excite me.

"Sometimes it gets like a job. I didn't want to get up this morning and do press. I don't like rehearsing. But when I'm on the beach, sun shining, my lady with a string bikini on on my arm, as a job it doesn't suck!

"You mustn't lose sight of the music. The be all and end all isn't a gold disc or playing to all those people. You still have to take your pants off one leg at a time, hopefully in the presence of a lovely young lady, but you have to do it all the same.

"Life's a journey, not a destination. That's as close to philosophy as I'll get."

Joe Perry is a cool man.

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WIMPWIRE

More mutterings from DEREK OLIVER – the 'softcore' man of rock

MMM . . . I'M in heaven having just interviewed the world's greatest living human being, the right honourable Sir **Michael Bolton**. Unfortunately I got myself into such a tizz that I completely forgot to ask him what became of his old songwriting sidekick ex-**Touch** man **Mark Mangold**! Can you believe that? Jeez, I hope Michael doesn't think that I'm a complete dick! Ah, what the hell, you can read about Mr Bolton soon in *Kerrang!* and decide for yourself!

So where shall we start? Well, howzabout chipping in with the somethat controversial statement that the best bands always come from America. Yeah that's what I used to think, but with the sudden appearance of a little-known act called **Torino** (pictured above) from Manchester, I'm not so sure that particular statement still holds much water.

Now, imagine minding your own business, then slipping a shoddy-looking demo tape into the cassette player and being utterly blown away by tons of sheer musical elegance and incredible songs. Yup, that's what Torino did for me and there's no reason to suspect that the very same experience shouldn't happen to you. Flinging myself around the bedroom with all the aplomb of Fred Astaire tap dancing to, er, let's say **Trillion**'s second mega-classic album '**Clear Approach**' (Epic records 1980) Torino made me realise that the UK *isn't* a weak second cousin to America after all.

Formed a couple of years ago and originally called **Gran Torino**, the band flexed their musical wings around the Manchester gig circuit before cutting an interesting two-track demo produced by ex-**Rage/Nutz** guitarist **Mick Devonport**. Two years down the line, several gigs under their belt and a commercially available seven-track demo selling like hot chocolate cup cakes, the band revised their line-up, slimming down to a credible quintet featuring ex-**Rox** guitarist **Paul Diamond**, and recorded their latest two-track tape. The demo, superbly produced by **Steve Morris** (of supreme AOR outfit **Contraband**), is a simply fascinating example of direct and effective melody with stronger hooklines than a swell combination of **New England, White Sister, Sheriff, Le Roux** and (swoon, swoon) grand masters of pomp Trillion!

Having been given the cold shoulder from a lot of the major labels (obviously unaware of their massive potential) the band recently took solace with the aggressive independent Metal label FM/Revolver, who quite naturally wasted little time in signing them. You'll be pleased to know that the band have now recorded an entire album's worth of material, tentatively titled '**Customised**', produced once again by the more-than-capable Steve Morris and set for release on January 25, 1988. Don't know about you, but I'll be spending the night before camped outside the local record store!

TORINO: Manchester's answer to American domination?

Right, let's turn our attention to the latest hot gossip. Well, look out for a new album by **Norman Nardini** (ex-**Diamond REO**) called '**Love Dog**', out now on CBS and produced by a mouth-watering combination of Rick Derringer and **Jeff Glixman** (**Kansas, Illusion**). Also, watch out for '**Simple Talk**' by newcomer **Scott Folsom** on CBS, and '**Yoyo**' by an incredible new band in the **Steely Dan/Toto** mould called **Bourgeois Tagg** and produced by **Todd Rundgren** out on Island Records.

Also hot on my lips is news that brilliant Swedish rockers **Treat**, whose classy 1986 album '**The Pleasure Principle**' is one of the best records anyone could possibly want, are back in business, having recorded material for a superswift October 25 release tentatively titled '**Rebel Hearts**'. It is, say those in the know, probably the best LP ever released in Sweden and I'm not the man to argue that point. Watch out too for ex-Europe guitarist **John Norum**'s debut solo LP on Epic having been delayed for some time now due to re-mixing difficulties.

Also from Sweden (Christ, isn't everyone these days!) are new melodic rockers **Dalton** with a cracking debut album '**The Race Is On**': **Stallion** with their similarly-titled '**On The Run**' album: and **Norden Lights**, whose utterly incredible LP '**Shadow Of The Wilderness**' is out on Sonet records.

The latter are a smashing new Christian rock band much in the over the top **Giuffria,** White Sister, **Skagarack** pomp rock style but slightly heavier, veering at times into the classically-influenced Metal of, say, **Dio** or **Yngwie J. Malmsteen.** Incredibly, the album is produced by a geezer called **Boss,** the very same bloke responsible for the brainache of Bathory!

Oh, and before we leave Sweden let's not forget super rockers **Spellbound,** a natty melodic outfit featured in the hallowed pages of *Kerrang!* on many occasions. Seems that the boys have recently parted company with the Sonet record label and lost second guitarist **JJ Marsh,** but fear not because they've signed a new management deal in America and intend to replace Marsh with a keyboard player enabling them to highlight their memorable melodies even more than before. With new demos in the making, a major record deal must surely be just around the corner.

On the vinyl front you really ought to get yer mits or at least yer ears around the following albums, kicking off with a masterblaster in the pomp rock shape of **White Heart,** a band whose name is perfectly in tune with their AOR soundscape. Much in the awesome style of **Roadmaster** (whose bassist **Toby Myers** is now a member of **John Cougar Mellencamp**'s band!), **Saga,** Toto and **Zappacosta,** White Heart's album '**Don't Wait For The Movie**' (Sparrow/KKKK) fuses a rampaging batch of hard-nosed rockers with a sensible selection of soft ballads, all benefitting from superb musicianship and a neat line in explosive dynamics. Amongst the heavier cuts you would be well advised to check out the ball-busting '**Mr Jekyll And Mr Christian**' together with the **Shooting Star**/Kansas grind of '**Holy Ground**', a song which nurtures brittle guitar playing and innovative use of keyboards.

Committed Christians to a man, their songs are heavily biased towards nonsecular events and experiences, and despite their obvious beliefs it does tend to drag a little in that department. A product of limited appeal for sure, but Wimpwire chums will love 'em.

Failing that, you could always check out the glossy delights of **Marc Jordan**'s latest album '**Talking Through Pictures**' (RCA/KKKK), a spiffing and spine-chilling journey into the sun-filled AOR territory pioneered by the likes of **Rick Springfield**. There's a healthy 1980's-style high-tech production (by **Paul DeVilliers,** the man responsible for finishing off the latest **Yes** album), whipping up a strongly melodic yet mature sound which impresses on all counts and makes his two previous albums (1979's '**Blue Dessert**' and 1983's '**A Hole In The Wall**') pale into insignificance.

Jordan, in case you don't know, is primarily a virtuoso keyboard player who's contributed his licks to a variety of projects and albums including **Jackson Browne, Sammy Hager** (his '**Street Machine**' opus), **Greg Kihn, Dave Mason** and, unbelievably, **Montrose** ('**Paper Money**' period). Helping him out on this solo album are a wad of AOR maestros including guitarists **Mike Landau** and **Trevor Rabin,** drummer **Pat Mastellotto** (from **Mr Mister**), backing vocalist **Stan Bush** and keyboard man **Kit Bullard** (one-time member of my fave 'ER' band **Chopper**!). Go for it!

It you're into the more laid back strains of, say, **Susanne Vega** and **Fleetwood Mac** then you'll want to check out the latest **Leslie Philips** album, '**The Turning**' (Myrrh/KKK). Ms Philips has turned in a fantastic record, pursuing an intimate direction that veers from heartfelt poems set to haunting acoustic guitar to solid melodic rock. Produced and co-written by **T-Bone Burnett** (now a member of Fleetwood Mac, replacing lynchpin **Lindsey Buckingham**), the album features a variety of guest rockers including bassist **Jerry Sceff** (ex-**Utopia**) and drummer **Mickey Curry** (ex-**Hall And Oates** and more recently propping up **Bryan Adams**).

Also worthy of investigation is '**The Passenger**' (MCA/KKK½), an album by newcomer **Melvin James.** About Mr James I know very little, except to say that his debut album is quite a corker, tugging neatly at the heartstrings fondled by such mega acts as Mr Mister and Bryan Adams, yet somehow sounding a lot more believable. Produced by **Bill 'Eagles' Szymczyk,** the album features mostly unknown session players from Detroit except for **Joe Vitale,** whose main claim to fame was/is playing drums for **Joe Walsh.** Check out the cut '**We Hear The Thunder**' for an impressive introduction, then stick around for the rest. Good stuff.

Finally there's '**Secret Rendezvous**' (Polydor/K) from the once very enigmatic and downright raunchy Canadian **Cindy Valentine.** I mention this album in an attempt to warn you to steer well clear of it, she's abandoned her AOR pretensions completely . . .

See yer in a couple of issues.

■ IT'S BEEN party time in London recently . . . or at least some pathetic attempts have been made to impress all an' sundry at VFTB with lavish spreads.

First off we had a lig at the Astoria Theatre for the movie **'Hearts of Fire'**, which gets our vote as the most embarrassing picture of the year so far. It stars **Fiona** (the only *good* thing about the film), **Bob Dildo** and **Rupert 'Total Waste Of Space' Everett**. Meanwhile, the party attracted **Slash** (**Guns n' Roses**), **Cynthia Payne**, assorted members of the **'EastEnders'** cast and a number of bamboozled *Kerrunk!* staff.

Fiona was in attendance and rumour has it that both Bob 'n' Rupert *did* make an appearance, but nobody seemed particularly bothered about it. There was wine and beer on tap for free, but everything else had to be paid for. Now, is that what you'd call a party?!

Even worse, apparently, was the so-called **Motörhead** 'reception' on their second night at the Hammersmith Odeon. A couple o' cans of beer and several straws allegedly. Hmmm, next . . .

Finally, we reached the nadir with the **Dark Star** binge in Wardour Street, wherein the biggest 'stars' on view were **Lisa Dominique** (who??) and **Marino** (who???). Come on, is that what you'd call a good turn-out? Apart from this dodgy duo, the only others who managed to crawl into sight were ex-**Status Quo** drummer **John Coghlan** and former **UFO** bassist **Paul Gray** (big f**kin' deal, huh?), various members of **Virus** and the drummer from **Statetrooper** who is so well-known that we can't remember his name.

On top of that, none of the booze was free, save for some 'orrible gunk called Dark Star beer. This gets our vote as the *worst* party of the year thus far.

KOMIK KORNER

■ *"THREE MEN approach a newly-installed IQ machine. The first chap puts in his money and is told that he has an IQ of 210. The computer then carries out a conversation with him about the special theory of relativity.*

"The second guy puts in his money and is told that he has an IQ of 147. The computer engages him in a brief talk about politics.

"The third fella puts in his money and gets a reading of 48. The computer just asks him: 'What sort of drum sticks do you use?'." – ***Reed St. Mark (Celtic Frost drummer)***

■ **URIAH HEEP** recently played two dates in Crete . . . but their baggage did an eight-week tour of its own! It seems that the ubiquitous handlers for Olympic Airways at Heathrow Airport successfully managed to ensure that Heep's luggage went to Gatwick, Malaga, Heathrow, Amsterdam, Gatwick, Heraklion, Gatwick, Athens and Gatwick. Sounds like the luggage had more fun than the band, huh?

Sadly, though, guitarist **Mick Box** is still seeking the return of his prized Gibson Les Paul Sunburst guitar, serial number: 300810. If anyone comes across such an item then Mick would gratefully reward ya for its return

Just drop a line to: **Miracle Management, 5 Dean Street, London W1V 5RN.**

■ YOU CAN'T keep a good rock band down for long. No sooner had **Faster Copycat** arrived in Europe for their recent jaunt supporting **Lines n' Noses** than they were in trouble at a hotel!

It seems that drummer **Mark Michals** decided to test Newton's law of gravity by hurling certain items of furniture out of his room. The trouble was that he was caught and made to pay for the damage out of his daily 'pocket money' (known in the trade as per diems or PDs). Tsk, tsk, let that be a lesson to ya!

Not to be outdone, though, **Buns n' Toasties** vocalist **W. Axl Rose** elected to show his contempt for British Telecom in Nottingham by ripping his hotel room phone out of the wall and throwing it down the stairwell, something we're certain all those who've been frustrated over the years by the ineptitude of BT will find highly understandable.

Oh, and whilst we're talking about Gn'R, just a quick note to say 'thanks' to the LA squad for their constant plugs of *Kerronk!* during the UK tour. But the answer's still the same, fellas: You *can't* sleep with **Pandora Peroxide**. Haw, haw, haw!!!

■ JUST A quick adjunct to the recent coverage of our mega-bash at the Astoria Theatre in London. It seems that although **Jeff Beck** was most decidedly at the Party Of The Century (well, a *slight* exaggeration, but one that's very forgiveable) no-one actually saw him there! So, he get's this week's 'Invisible Man' award, the prize for which is the chance to buy **Chris Welch** a drink.

■ WE THOUGHT we'd heard and seen it all . . . but wait for this one! It seems that **Ratt** lead vocalist **Stephen 'Socks' Pearcy** is convinced that one of his pet dogs recently committed suicide by jumping from a second-floor window at his Los Angeles home.

It seems to us that Pearcy is the one who should be committed!

■ YOU CAN'T keep the **Cult** down. Lead vocalist **Ian Astbury** recently escaped arrest in Texas only by shinning down a drainpipe.

Astbury is alleged to have sworn at four fans fighting in the audience during the band's gig, referring to 'em as: "cocksucking in Amsterdam" (!). After the show, the burly local constabulary arrived to arrest Astbury for public f**kin' swearing, so he did the only thing possible: climbed out of the dressing room window, shinned down that drain pipe and hid in support act **Guns n' Roses'** tour bus!

Moving plants in pots if you haven't got the muscles of He-man can be exhausting. But this sophisticated version of a skateboard, can carry pots weighing as much as 80 kilos (176lbs).

Plant Shuttle, from Barralets of Ealing, Pitshanger Lane, Ealing, London W5 (01-997 0576) £11.59 (p&p inc).

■ IN AN effort to gain suitably contemporary credibility, **Robot Planet** has apparently decided to put his own non-Zep skateboard on the market. It's called the Plant Shuttle, and the model is pictured above. We bet that **James Patrick Page** could do rather better!

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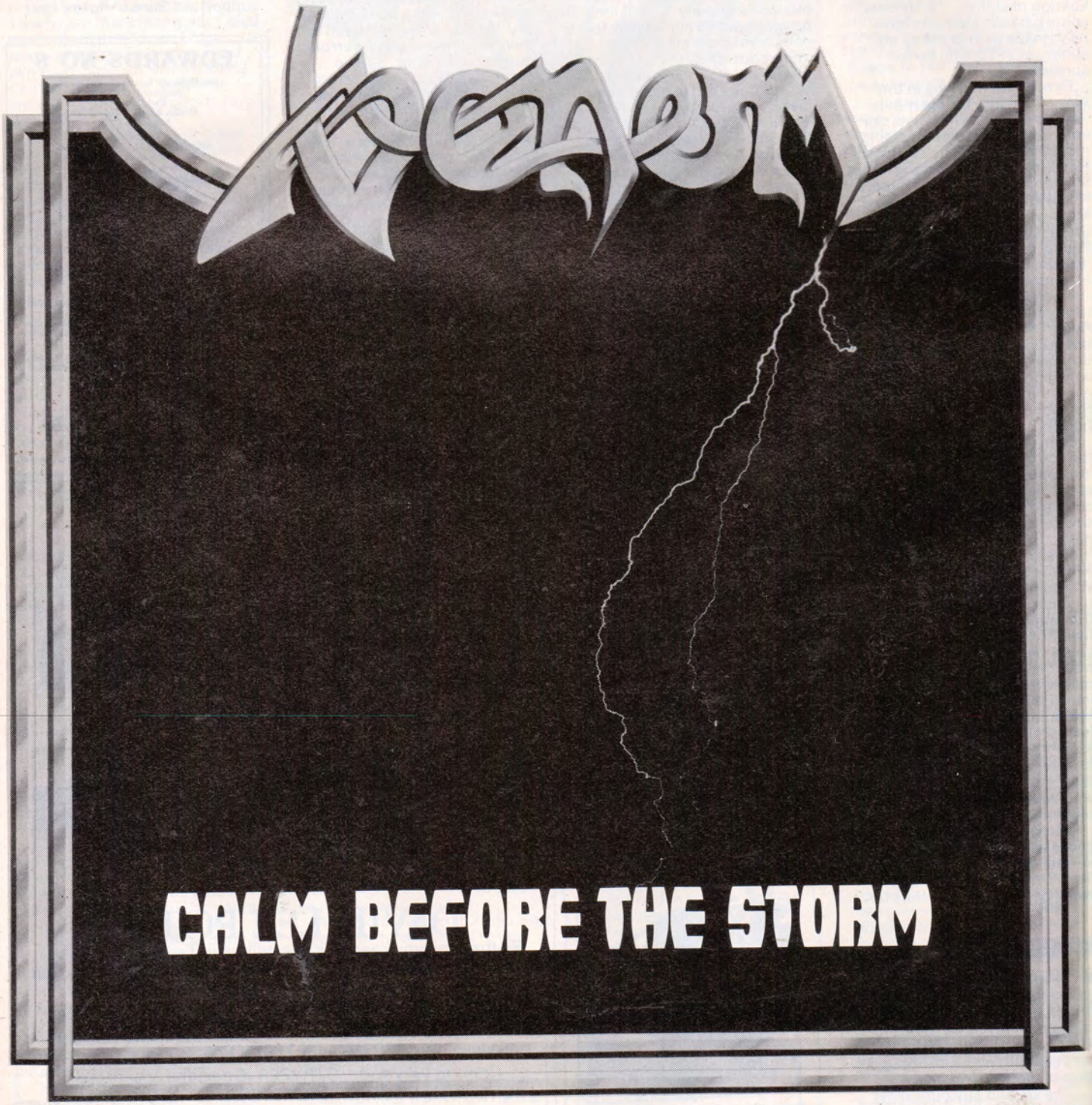

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FILMTRAX

FILMZ!

'HEARTS OF FIRE' (15)
'A STAR Is Born' for the vile designer '80s with an IQ-sub-room-temperature plot. The stars have mostly disowned the thing, the director, Richard Marquand, would have probably joined them only he died just before its release. What an epitaph. Though he'll rest easy to know it gave a lot of people some laughs (mostly in the wrong places), gave Dylan a few bob, gave actor/singer Rupert Everett the chance to play himself, and gave anyone who cares to go the chance to catch a new star: Fiona! The woman behind two fine Atlantic Records albums in her (not counting 'Miami Vice') screen debut!

Fiona plays Molly, a toll-booth attendant who wants to be a rock singer. She dumps her bar band when they go all 'Wimpwire' on her (get a job playing Holiday Inn lounge-pap) and hooks up with Dylan who's supposed to be a retired megastar-turned-chicken-farmer! Eggs and drugs and rock 'n' roll! Anyway he catches our Fi at a club date, drags her off to London, sets up some gigs, and we see her winning over the slam-dancing punters with some nice AOR-hem!

In London she meets her childhood idol, Rupert Everett, who plays an obnoxious twit with a Bowie compex like he was born to the part! Rupie is another retired megastar only a bit younger than Farmer Bob, and he whisks Fiona off to his country pad in a chopper, produces a record with her, does his best to reproduce with her too, and Bob goes home to his hens.

Meanwhile, Fiona's cured Rupe of his writing block (boo!) and off they go on an arena tour of the States. Until a blind girl, a Rupie fanatic, takes a gun to him – shades of Lennon – and the cinema cracks up with people whooping 'Pull the trigger! Pull the trigger!'

The rest you'll have to go see for yourself.

What should have been a fascinating study of emotions and ambition, selfishness and love, is sadly ruined in what is basically one man's dumb, clichéd vision of rock 'n' roll, and a direction that's nowhere near as taut as the brilliant 'Jagged Edge' (also by Marquand).

The music's pretty dodgy too, other than the title song (could be because it was written by Fiona with producer Beau Hill!) and one of Dylan's ditties. Still, Dylan *is* eminently watchable, and Fiona's a true star, projecting through the twaddle at the time.

SYLVIE SIMMONS

FIONA: Eddie Van Who?

KULTURE!

EDITED BY MALCOLM DOME

'A NIGHTMARE ON ELM STREET 3 – DREAM WARRIORS' (18)

WELL IT has to be said that life on the ol' Hack'N'Slash front has been rather dormant of late, and with the nasty threat of, dare I say it, 'Family Entertainment' (Hi Derek!) style piktures lurking over the horizon for Khristmas, I'm relieved to be able to tell you readers that Freddy Krueger is firmly 'Back In The Saddle Again' (in joke), ripping kids to shreds like only he knows how, with those renowned razor-sharp klaws of his!

Now I'll be the first to admit that 'A Nightmare On Elm Street Part 2 – Freddy's Revenge' was a real stinker, very low on GORE and very high on the SNORE! Still, it was to be expekted really, coz the mastermind behind Freddy, Wes Craven, was sadly absent on the pikture and his magik touch was sorely missed. But thankfully Wes Craven returns on 'Nightmare 3', and his skript is spot on, the logikal follow-up to Part 1, with Heather Langenkamp resurfacing as Nancy Thompson to help the plot along.

The special effekts in 'Nightmare 3' really are stomach-churning and one scene in partikular will have you reaching for your popkorn bukket for a good spew – Freddy pulling a helpless child along a korridor by the veins in his arms – double yuk!

But I'm not giving too much away, just go and see the movie for yourself. If you thought Clive Barker's 'Hellraiser' was a hoot, then please, please, I beg you to check out 'Nightmare 3' coz it's even BETTER!

XAVIER RUSSELL

VIDZ!

HARRY HEADBANGER called 'round the other day and made me miss the second half of 'Grange Hill' (the one where Zammo asks Jackie out, you know) just so he could watch the noo **Bad News** video: '**Bohemian Rhapsody**' c/w '**Every Mistake Imaginable**' – (EMI).

As soon as the tape started rolling, the horrendous racket of hideously distorted and painfully cacophonous guitars seeped out into the room. Harry was squealing like a pig with a packet of pork scratchings in its trough.

"Listen to the crap!" he honked. "It's so bloody bad it's almost brilliant!!"

"Yeah . . . and what about those ludicrous facial expressions and the ultra, ultra-silly poses?!" I cried, tears of hysterical laughter screaming down my boat.

"And . . . and . . . HAHAHAHAHAHAHA! . . . look at the pathetic attempt at making a dramatic HM stage set!" 'H' screamed, clutching his sides. "'Spinal Tap' is like a 'Panorama' documentary compared to this!"

It was then that we discovered that this wasn't Bad News at all, but **Warfare**'s '**A Concept Of Hatred**' video (Jettisoundz). Poor Harry blushed so brightly the fluff around his chin caught fire.

And there's the rub. Just where do you draw the line between Bad News and Warfare? In many respects, Warfare are funnier because they really do take themselves seriously. Yet should we laugh at Warfare *and* Bad News? Or should we feel offended by Bad News *and* Warfare?

Look, just nudge me when I'm supposed to laugh, OK?

MARK PUTTERFORD

BOOKZ!

'BON JOVI – WANTED ALIVE!' by Mick St. Michael (Red Herring)

A GOOD test of a book like this – a slim volume with lots of basic fax and glammy pictures – is to extend it between the forefingers towards a devoted Bon Jovi fan and await the reaction.

On my test, the fan's eyes lit up, she snatched the book from my hand and began poring over shots of Jon Bon Jovi stripped to the waist and exposing enough chest hair to stuff several family-sized bolsters.

Yes, this serves its purpose, as a brightly laid-out souvenir of the band, with lots of colour and black and white shots, brief accounts of the band's rise to fame, a comprehensive discography, and 'Fact Files' on each member.

Essentially, it's a celebration of the winning combination of rock power and chart-topping success.

As Michael says: "These are five hard livin' rebels dedicated to givin' rock a good name!"

Well, there's nothing wrong with a bit of ephemera now and then. We can't wait for the 10,000-page official biography by Dave Marsh in the year 2000. CHRIS WELCH

plug yourself in !!!!!!!!!!!!!!!! MENTAL BRAINBOX TEST!

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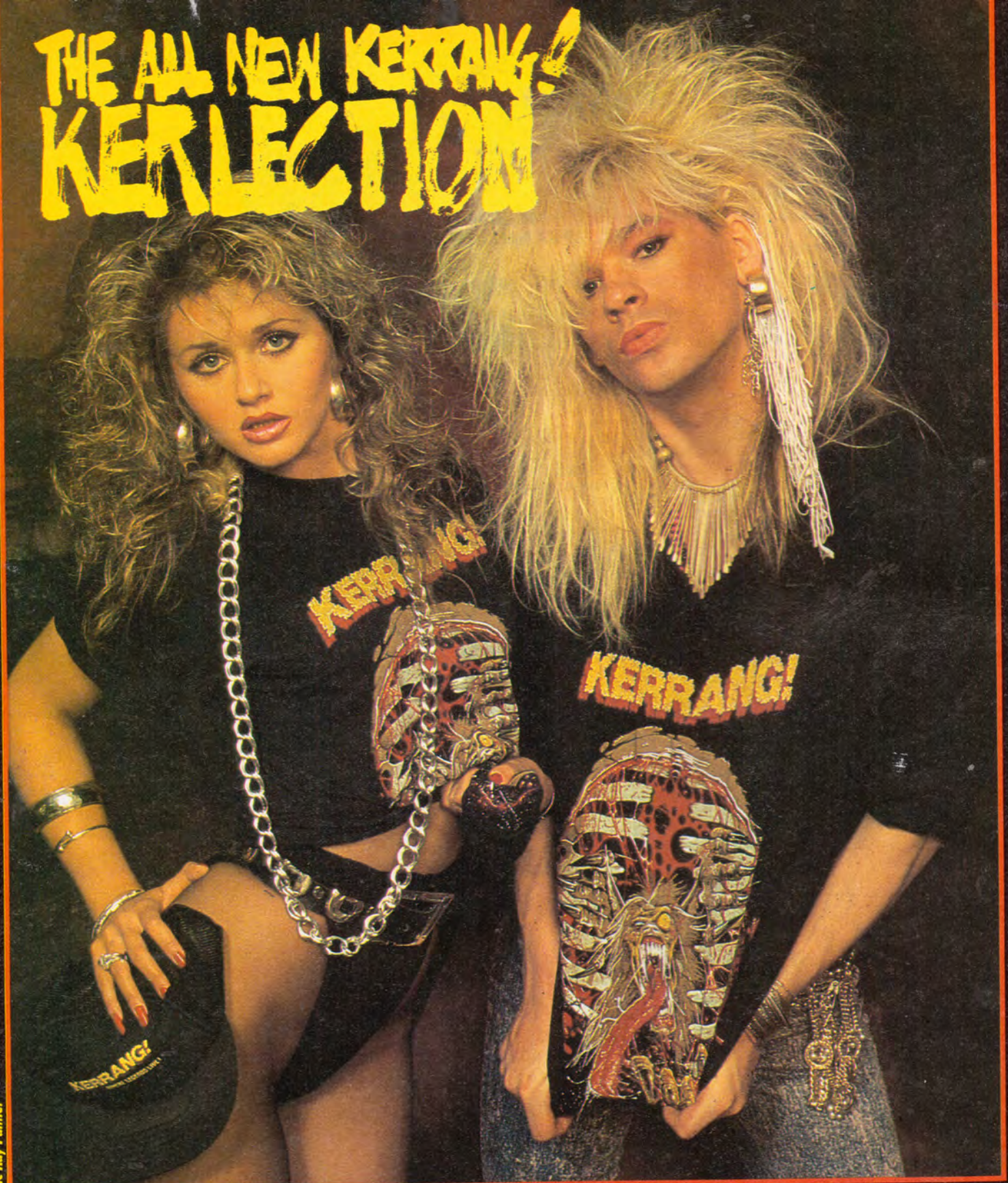

Pic Ray Palmer

YEAH, HERE it is – perhaps the finest kerlektion of merchandise ever sold through any outlet. AND WE MEAN EVER. You saw it on sale at the British Music Fair and at Donington. . . and now the latest line in *Kerrang!* merchandise is available by mail order!

In fact, we were so anxious to show off this amazing range of grotesque items that we got in Tigertailz superstar Pepsi Tate (pictured here on the right) to show off our luvly sweatshirt and Lisa Dominique to display the luscious T-shirt and cap.

So if you wanna shock, horrify and generally stun your neighbourhood, then fill in the form on the right and send it off now.

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3. What is the proposed title for the new David Lee Roth album?

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The programme is digitally controlled so that, whenever you dial, you'll be sure to hear the whole thing from start to finish. Calls to the *Kerrang!* Metal Line cost 38p per minute peak and standard rate and 25p per minute cheap rate.

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For FREE inclusion write to: Malcolm Dome, Kerrang!, Greater London House, Hampstead Road, London NW1 7QZ. Deadline for publication is at least two weeks prior to cover date. Whenever possible, include a black and white photo with your record release/tour date info.

■ HERTFORDSHIRE BAND **Alibi** have now finalised their line-up, which is as follows: **Wayne Pocock** (lead vocals), **Stuart Rouse** (rhythm guitar), **Mike Nash** (lead guitar), **Martin Price** (drums) and **Richard Norris** (bass).

■ A WELL-known British band (who refuse to divulge their name at present) are urgently seeking a dedicated male lead vocalist. Interested parties should phone: **01 543 3931**.

■ THE LATEST edition of *Blown To Bits* fanzine is now on sale priced at 25p plus an A5-sized SAE. Copies can be purchased from: **Bazzy, 33 Ronaldshay, Widnes, Cheshire MA8 0YR**.

The new issue (number 14) includes articles on **Sad Society**, **Toxic Ephex**, **The Hates** and the **Macc Lads**.

T-shirts are also available from the above address, priced at £4 (incl. p&p).

■ **NMC PROMOTIONS** will be releasing a series of compilation albums and 12" EPs. Any bands interested in being included on these vinyl offerings should send a biography/tape/photo to: **NMC Promotions, 71-75 Market St., Hednesford, Cannock, Staffs WS12 5AD**.

■ **LAAZ ROCKIT** have just released their latest album, **'Know Your Enemy'**, through the Enigma label in the US. Produced by **Roy Rowland** at Prairie Sun Studios in California, it has the following track listing:

Side One: **'Demolition'**, **'Last Breath'**, **'Euroshima'**, **'Most Dangerous Game'** and **'Shot To Hell'**.

Side Two: **'Say Goodbye MF'**, **'Self Destruct'**, **'Means To An End'**, **'I'm Electric'**, **'Mad Axe Attack'** and **'Shit's Ugly'**.

The band's line-up is **Michael Coons** (lead vocals), **Aaron Jellum/Phil Kettner** (lead guitar), **Willy Lange** (bass/backing vocals) and **Victor Agnello** (drums).

■ **MARINO & The After Forever Band** wish to apologise for their failure to appear at the Coventry General Wolfe on October 17. This was due to circumstances beyond their control.

■ **RUSH** HAVE delayed the release of their latest album, **'Hold Your Fire'** until November 2.

■ **MUSIC FOR NATIONS** have just issued the second album from **Michael Furlong**, titled **'Breakaway'**. They will also shortly be releasing the latest LP from **Wild Dogs**, now fronted by Furlong. This is called **'Reign Of Terror'**.

■ ***THE VENUS LOVEBOYS** (above), from Warwickshire, currently have a four-track demo tape available at a price of £1.50 (incl. p&p) from: **Chrissie, 22 Hollywalk, Stratford-Upon-Avon, Warwickshire**. The full track listing is: **'Good Girls Come Last'**, **'Distant Dreams'**, **'Lies Of Life'** and **'Swinging On The Gun'**.*

*Their line-up is Chrissie (lead vocals/guitar), **Paul** (guitar/backing vocals), **Neil** (bass) and **Julian** (drums).*

■ **TRIQUYRO**, FROM Paisley, are currently working on their first demo, titled **'The Hands Of Fate'**. The band's line-up is **Kenny MacLaren** (guitar/vocals), **Mags McCulloch** (keyboards), **Jim Meechan** (bass/backing vocals) and **Iain James Smith** (drums).

■ ANY BANDS interested in playing a show at a new venue in the Wolverhampton area should send a tape/biography/photo to: **FOD Promotions, c/o Paul Buet, 28 The Garth, Lichfield, Staffs WS13 7NS**. Tel: **0543 257756** (ask for **Chaz**).

■ **THE INVISIBLE BAND**, from London, now have various tapes of their material available. Anyone interested in contacting them should write to the following address: **Ethereal Music, 8B Dents Rd., London SW11 6JA**.

The group, who've been in existence since 1981, currently comprise **Julia** (lead vocals) and **Rory** (keyboards/guitar/bass).

■ FORMBY BAND **Ninja** are currently seeking a frontman. Interested parties should call **Phil Oakley** (drums) on: **07048 74389**. Or **Owen Bryning** (lead guitar) on: **07048 76403**.

The rest of the group comprises **Mike Powell** (bass) and **Chris Aindow** (lead guitar).

■ THE FOURTH issue of *Phobia* fanzine is now available at a price of 50p (incl. p&p) from: **54 Arbrook Lane, Esher, Surrey KT10 9EE**. This features articles on **Broken Bones**, **Ripcord**, **Deviated Instinct**, **Grated Brains**, **COC** and **DRI**.

■ GUITARIST **BRENT Turner** has fired all the remaining members of US act **Mad Reign** and is currently revamping the line-up.

■ *BRIGHTON-BASED progressive rock band **Gamut** (above) are currently seeking a suitable lead vocalist to complete their line-up. Interested parties should contact either **Justin** on: **0273 36545**, or **Pat** on: **0273 563743**.*

■ RCA HAVE now dropped **Shy** from their roster. As yet, it's not known what the band's future plans are.

■ SIGNAL RADIO in Stoke-On-Trent wil be broadcasting special rock programmes beginning during late October. This will be an hour programme, the first 30 minutes of which will be based on new releases, news etc, and the next half-hour will be devoted to one band/project. Already planned are specials on **Motörhead**, **Sword**, **Kiss**, **Rush** and **'Phenomena II'**. The show is to be presented by DJ **Paul Anthony**.

Anthony has also just begun a regular rock night at Shelley's in Stoke-On-Trent every Wednesday night from 8.30pm-12.30am. Admission is 50p. This will feature new records, videos, prizes plus the occasional live act.

■ **THE GREAT KAT** has started her own fan club, called the Kat Slave Club. Anyone interested in Joining should write to: **The Kat Slave Club, PO Box 20554, Columbus Circle, Station, New York NY 10023, USA**.

■ KINGSTON-BASED melodic hard rock band **White Lie** have recruited **Simon Elledge**. However, they are still seeking a suitable bassist. Interested parties should phone **Colin** on: **01-942 7838**.

■ THE TALENT CONTROL ORGANISATION are planning to promote gigs around Birmingham from December onwards. Catering for both club-size venues and larger gigs, the company would like to hear from any artists, bands, agencies and managements interested in playing around the area. Contact them on: **01 581 3556**, or write to: **1 Elyston Place, Chelsea, London SW3 3LA**. Alternatively a 24-hour telephone answering service operates on: **01 581 3557**.

***CRY** (above) will be appearing at Goole Steampacket October 31 (supported by the **Alleycatz**), East Ham Ruskin Arms November 19 (again with the Alleycatz in support).*

MAMA'S BOYS play the following dates: London Astoria Theatre November 3 (supported by **Samson**), Portsmouth Basins 4, Bristol Bierkeller 5, Huddersfield Polytechnic 7, Birmingham Edwards No. 8 9, Sheffield University 10, Glasgow The Venue 11, Aberdeen The Venue 12, Edinburgh The Venue 13.

The band's latest album, **'Growing Up The Hard Way'**, has just been made available on the Jive label. For review see issue 158.

MÖTLEY CRÜE will be playing Wembley Arena on January 13 and not January 14 as previously annouced. Ticket details as announced in Mayhem last issue remain the same.

BALAAM AND THE ANGEL will be supporting the **Cult** on their forthcoming dates, which are as follows: Wembley Arena November 29, Birmingham NEC December 3, Manchester Apollo 4, Edinburgh Playhouse 5.

The band are currently in the US re-mixing their forthcoming album, **'Live Free Or Die'**, with **Mike Shipley**. This should be released shortly on the Virgin label.

THE RHYTHM PIGS, an American Hardcore act, play shows at Newport TJ's Disco October 28, Nottingham Garage 29, Bath Longacre Hall 30, Brighton Pavilion 31. The support act for all dates are **Visions Of Change**, except in Brighton where the Rhythm Pigs are playing with fellow Americans the **Swans**.

THE QUIRE BOYS play Nottingham Mardi Gras on November 14.

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GROINAL BLOODSURGE,** a foursome from Surrey, play a show at Nottingham The Yorker on November 12, with **Bank-Job** and **Lawnmower Deth.

*The group, who describe themselves as a 'Stupidcore' act, have just finalised their line-up, which is (above, from left): **Gary Groinal** (drums), **Speed Violence** (guitar), **Danny Death** (lead vocals), and **Mark Mywords** (bass).*

MOURNBLADE play Birmingham University on October 31. This is the first date of a tour planned to promote their new video EP, '**Dirty Black Leather – Wet White Lace**'.

TAROT, from Whitstable, play Whitstable Harbour Lights on October 31. The band's line-up is **Mark Horton** (lead vocals/rhythm guitar), **Andy Benfield** (drums/keyboards), **John Hills** (bass) and **Jim Snelsen** (lead guitar).

TILT play Warrington The Lion Hotel October 31, Walthamstow Royal Standard November 27, Birmingham Edwards No. 8 December 10.

ZERO will be playing Bristol Polytechnic on October 26.

SIDEFX play Bridlington Holiday Inn October 27, County Durham Ferryhill Leisure Centre 31, Manchester International November 2, Leeds Duchess Of York 13, Kentish Town Bull & Gate 28.

HAZE will be appearing at Glasgow Shadows October 29, Brighton The Zap Club November 4, Dover Louis Armstrong 5, Lincoln Cornhill Vaults 7, Sheffield University 11 (with **Pendragon**), Bradford The Wheatsheaf 12, Kettering Watercress Harry's 16, Christchurch Regent Centre 20 (with **Galahad**), Birmingham University The Cellar Bar 21, Wickham The Black Horse 27.

ENGINE play Rhonnda Sports Centre October 30 (supporting **Kooga**), Chester Northgate Arena 31 (with **Badger**), Warrington Lion Hotel November 7, Wrexham Kings Arms 12, Runcorn Cherry Tree 18, Bradford Wheatsheaf 19, Newcastle-Under-Lyme Sutherland Arms 24, Uttoxeter Checkley Community Centre 27, Cambridge Sea Cadets Hall 28, Peterborough Key Theatre Glasshouse 29 (a lunchtime show).

RITCH play Palmers Green The Fox October 29, Kings Cross New Merlins Cave November 5.

ERIC CLAPTON plays shows at London Royal Albert Hall on January 29-31. Tickets are priced at £13.50/£11.50/£9.50 from the box office and all usual agencies. Credit card bookings can be made on: **01 741 8989/01 240 7200/01 379 4444.**

Further dates are expected to be announced shortly.

ARAGON play Brighton The Killing Floor October 29 (with **Little Angels** and **Discovery**), Oxford The Dolly November 8, Lewes All Saints 14 (with **Get Nervous**).

The band's line-up is **Camilla** (lead vocals), **Tom Coote** (lead guitar), **Tim Heddington** (guitar), **Robert Tapp** (bass) and **Martin Hardy** (drums).

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Pic Ray Palmer

VICTORY (FROM LEFT): Peter Knorn, Tommy Newton, Charlie Huhn, Fritz Randow and Herman Frank

THE ROAD GOES ON FOREVER

Clapped-out tour buses, elusive punters, stale cheeseburgers and alcohol-free counties . . . it's all part of life's rich tapestry, trying to crack it on the road in the USA. But German/American act VICTORY don't get mad . . . they just get on with doing the very best they can. Which can be kinda difficult, especially when you've got MALCOLM DOME in tow . . .

THE FLIGHT time from Los Angeles to Atlanta is five hours. I'm sitting in the middle of a five-seat stretch, with my snub-barrelled nose pressed up against the movie screen. On my right, a kid is doing a good impersonation of perpetual motion. To my left, a guy is in a constant state of epilepsy . . . it's time to hit the road again! . . .

Times are hard for Victory, the Germany band fronted by American singer Charlie Huhn. When you're not big-time then hitting the road in America isn't about limousines, Lear Jets and groupies. It's about broken-down tour coaches, lack of air conditioning and stale cheeseburgers. Victory have just completed a month on the road in the land of opportunity, where stars are feted and unknowns can be fated. They've learned the hard way that if you wanna break into the US goldmine from the inside, then it takes time, patience, heartbreak and luck. They've also come under the cosh of 'Spinal Tap'!

. . . The first show Ray Palmer and I are to see is at a club in Atlanta. We're tired, alcoholically thirsty . . . and the time seems to be never-ending o'clock in the pinhead zone. The club has lost its liquor licence and the only people inside are the band, road crew and us. Not one paying customer has turned up! Still, Victory are contracted to play and like troupers (or chickens without heads) they carry on regardless, playing their full set. It's good stuff. I have to leave my spot close to the mixing desk to throw up in the toilets. But I still think they're a damn good band . . .

This trip was doomed from the start . . . yet we've never had so much fun! Ray and I have spent many long hours together on the roads and in the halls and hotels of a number of countries, but this is the finest trip of them all. The adverse conditions bring us closer to this group than perhaps any we've worked with before 'on the road'. Through all the disappointments and failures, we found humour, fortitude and determination. Hey, I could write a book on our experiences, but that would be to denigrate Victory, because they deserve better than being used as a role model for the re-make of 'Spinal Tap'. Yet, these stories are priceless, worthy of capturing in print. Consequently, whilst I'm going to concentrate on the band (with quotes from Huhn), watch out for the occasional paragraph thrown in on our 'extra' activities, just for the hell of it . . .

Put simply, Victory have just released their third album on the Metal Masters label in the UK. It's called 'Hungry Hearts', was co-produced by band guitarist Tommy Newton and Tommy Hansen (the team responsible for the quite breathtaking Helloween LP 'The Keeper Of The Seven Keys Part I') and certainly represents a giant leap forward for the quintet (who also feature drummer Fritz Randow, guitarist Herman Frank and bassist Peter Knorn). In America, though, 'Hungry Hearts' lies somewhere in the future. The group's second album, 'Don't Get Mad, Get Even' (put out in Europe some time last year) has just been released on the Mercenary label in the States, which is apparently a ploy to introduce the mob to Yank audiences and give them a base from whence to launch 'HH', hopefully on a major label.

The show (in Knoxville) is strong. Victory are headlining, and in front of some 500 people perform impressively. The promoter, though, faints backstage and cracks her head on the floor. The ambulance is called, the police arrive . . . we leave for Gainsvile, Texas. It's 700 miles. We estimate a journey time of some 15 hours. We estimate wrong . . .

The group themselves are very pleased with the way things went on the 'Hungry Hearts' sessions, as Charlie Huhn tells me, in the tour bus on the way to Dallas:

"We were looking to work with Tommy Hansen as far back as the 'Don't Get . . .' album when we were still involved with Ric Browde. By that time Tommy Newton had begun to get seriously interested in state-of-the-art production and was developing a fetish for anything new technologically speaking. He heard Tommy Hansen's work with Pretty Maids and wanted to introduce him into our scheme of things. So, he ended up working with Ric as co-producer on three tracks, 'Not Me', 'The Check's In The Mail' and 'Seven Days Without You Makes One Weak'. Tommy H. helped set up the board for the mixes, although Ric was in overall charge of that stage. Then, of course, we got in Michael Wagener to do two re-mixes for us, on 'The Check's In The Mail' and 'Are You Ready'. We couldn't afford to have him do any more than that! But, we did feel that the original mixes on that LP weren't quite right.

"Anyway, having introduced Hansen into proceedings for 'Don't Get Mad . . .', we elected to go the whole hog on 'Hungry Hearts' and use him in association with Tommy Newton. The combination worked really well. We're all very happy with the LP. The intention was to add a third dimension to our style, but to still keep everything straight ahead with little use of overt effects. Therefore, whilst we certainly have incorporated keyboards and synthesisers into the mix, it's all done very subtely."

. . . We're on the road for 38½ hours travelling to Gainsville. The bus breaks down twice. The second time it's on the highway. There's nothing left to do but hitch a ride into Stanton, Lafayette County. It's the sort of town you miss if you blink, a garage, a restaurant and a couple of caravans. We're stuck there for seemingly ages. The hospitality is superbly Southern, the TV is tuned to the 'Wild, Wild West'. But this is a dry county selling nothing but Budweiser and wine spritzers (Dilute! Dilute!), so, we content ourselves with buying up copies of hardcore porno magazines that are readily on sale (one even has a picture of a fully-clothed Nick Bowcott from Grim Reaper!) and watching stockinged children attempting to squash 'rampaging' frogs . . .

"We have to meet new challenges these days," continues Huhn. "Everybody is using sequencers, Emulators and tapes live. Victory have to be aware of what is going on, yet at the same time I come from the old school of trying to give the fans live what they've got on the record.

"We approached this new LP very carefully. The first thing we did was pull together on the musical arrangements, then added skeletal lyrics. We then did some 24-track demos which actually came out as good as, if not better than, the final LP mixes. From the start there was a real buzz, an excitement about the way everything was going.

"It was only after this that, with all the songs in a strong form, we went into the studio and began work properly with the two Tommys."

*The tour bus is f**ked. We have to switch to a new one. It's the band's fourth (or is it fifth?) in a short space of time. So, the old broken-down codger mobile (along with Ray and I) is towed the 43 miles to Memphis, where all the equipment will be transferred to a new bus. This tour is on such a low budget that all the band's gear has had to be loaded into the bus, which might or might not have something to do with the fact that the coach's engine finally sighed and bade us a fond farewell.*

"It's really strange to be promoting 'Don't Get Mad . . .' in America at the moment. I've waited a long time for it to come out. Now it's out, things are all a little bit anti-climactic. Look, I love that LP, I'm proud of it. The record was made at a difficult time in our lives and we sweated hugely over it. We know that it's gonna take a lot of work to break us through in America, but we're ready to do anything that's necessary, and already radio stations are picking up on the album."

There's a gig to be played in Linsei, Texas that night, which is about a 20-minute drive from Gainsville. It's a festival co-promoted by local magazine Jam *and local radio station Z-Rock. They're expecting some 10,000 people to turn up and watch a lot of local bands, plus truly awful Californian act Tyton ('my daddy's a millionaire and he's gonna make me a rock star!') and headliners Victory.* 30 people *eventually turn up. There are more security men backstage, more Z-Rock DJs than punters out front. Victory are supposed to be going on at 1am. We're stuck on the bus for three hours, with virtually no air conditioning in the sweltering jungle steam with no alcohol and scarcely any intelligent life in the close vicinity. We're trapped.*

The PA system is being provided by two local groups, who've pooled together their transistor radio collections to make a rather makeshift affair. They're bored. They've been there for 13 hours and wanna go home. So, they decide that Victory can't play. The band agree, very reluctantly, because the PA system itself is so poor it won't do them justice. But they also insist that the 'vast' populace out front should be offered the chance of gratis entry to the Victory club show the next night. It should be quite a night . . . it was . . .

"The real push for us in America will come with the 'Hungry Hearts' release some time early next year. It's a matter of taking everything step-by-step, but things have never looked brighter for us. We have major new management representation (Tom Marzula/Musikore) and for the first time in our career things are shifting our way."

. . . The last day for us with Victory. It's late afternoon and the show is merely a couple of hours away . . . except that there isn't *a show because the guy who owns the club has decided to sell his property on the morning of the show. Par for the course, really.*

Victory hope to undertake a European tour shortly, which will include their first-ever UK shows, and when they do arrive go an' see 'em. They're worth the trouble. 'Hungry Hearts,' in the meantime, deserves investigation.

KONCERTZ

HIGH ON BRY

BRYAN ADAMS/T'PAU
City Hall, Newcastle

THE MOST accurate way I can describe T'Pau's performance would be to say that they were simply 'okay'. They've got one or two quite good songs, one or two half-decent songs and a couple of stiffs – same as the majority of bands. But even the good songs, 'Heart And Soul' being one that I recognised, were performed with such an obvious lack of enthusiasm by the 'session-man' approach and delivery of the 'chaps in the band', that it's surprising they choose to display it in front of an audience.

Carol Decker has a fine voice on record and she reproduced the vocal power and precision with apparent ease. But, along with 'the chaps in the band' she has a long way to go in terms of communicating with an audience and developing a stage presence.

I'm not asking for high kicks and Arab springs, but rather than walking from one side of the stage to the other with the lazy kind of stride she might use at home when moving from the sink to the fridge, wouldn't it be nice to see a bit of bounce introduced into her step? As for the band . . . I've probably seen happier faces on Death Row, and more spontaneous movement from a heavily sedated carpet.

T'Pau couldn't have a better example than the man they are supporting on this tour.

Bryan Adams stood centre-stage, silhouetted in a purple beam of light, fired the opening chords of 'Only The Strong Survive', and then proceeded to perform a set of around 21 songs (and not a dud among them) like a man possessed.

Three songs into this first gig of the European section of the tour ('It's Only Love') and the band on stage are already running hot and beginning to burn like very few can do. Adams' ability to totally involve an audience in a show comes like second nature, but the way the Newcastle audience reacted on this occasion was astounding, singing *everything extremely* loudly considering the numbers present.

Pic Pete Cronin

BRYAN ADAMS: as a live performer, he's second to none

The majority of Adams' songs seem to have the ability to provoke a response that is highly emotional, with a quality about them that triggers feelings of nostalgia, memories of great times and a desire to have more of them. They are also performed with a studied attention to dynamics, lending an extra dimension to already superbly structured songs, as good an example as any being 'Victim Of Love', where the piano first chimes out the beautiful melody that is then built ever so steadily but determinedly to a powerful, thumping climax. As ever the musicians in the band played to match the quality of the songs – never less than excellent, often exemplary.

The selection and sequencing of songs was near-perfect, particularly potent towards the end of the show where 'Heaven', that big, anthemic blockbuster than illuminates Adams at his most effective in his ability to suck a tidal wave of emotion from an audience, started what was a sure-fire home run.

Three more 'classics' – 'Heat Of The Night', 'Run To You' and (of course) 'Somebody' – were whipped out, fired and put back into the musical bullet-belt, fail-safe weapon that will have exactly the same 'knock 'em dead' effect whenever it is used.

By the time the band came back for a (much deserved) encore they were well past the point where Adams could have slackened off without losing anything. Instead he really hammered home a batch that included 'One Night Love Affair' and 'Summer of '69' as if his future depended on it.

With such a catalogue of songs delivered with such a passion and muscular determination, Adams as a live performer is as good as they come. Easily the best gig since the last time I saw him play.

PAUL HENDERSON

BALAAM AND THE ANGEL
Baron's Club, Telford

HALFWAY THROUGH what has been affectionately dubbed 'The Toilet Tour', Cannock's favourite sons, Balaam And The Angel, are undergoing a crucial meta-morphosis from pop-picking Alternative ways to more muscle-orientated epic Metallic stomp.

We've always known that the Morris brothers (bassist/vocalist Mark, drummer Des and guitarist Jim) had the versatility and, more importantly, the inclination to dip their little tootsies into all together rougher waters, and with this low-key jamboree up and down the British aisles, the boys are cutting their teeth with true aplomb in preparation for a

full over-driven assault when new album, 'Live Free Or Die', emerges (probably) next year.

Tonight, Balaam prove that they have the suss and the songwriting savvy to make the transition with ease. When you take Mark's undoubted talent for writing an accessible melody and couple it to a raw, brand new guitar sound, the results can be more than a little appealing.

Balaam's approach to the harder rock edge is a little more measured than The Cult's. They go for the slow grind and stomp with plenty of colour, and plenty of light and shade, rather than all-out AC/DC boogie howl. There's something particularly grandiose about the newer songs aired here tonight. The current single, 'I Love The Things You Do To Me' (buy it and put it in the charts where it belongs!), and 'I Won't Be Afraid' are measured might in extremis, sitting happily alongside old favourite 'New Kind Of Love'.

The whole of the set tonight is possessed of a greater urgency than before. Whereas the appeal of Balaam in the past has been more cerebal and whimsical, the intended area of impact is now definitely the groin. Even the softer standards such as 'Never End' and 'Slow Down' are now driven with a harder edge, Des pounding those skins like there's no tomorrow and Jim shaking his new dreadlocked barnet with full rock 'n' roll intent.

There's also an element of fun creeping into this scene that is always gonna prove a winner. The lads are headbanging, slipping in a raucous version of 'I Feel Love' in the middle of 'Light Of The World' and letting all hell break loose with a final encore of 'Rock 'n' Roll'. Now who could resist a romp through that wee classic?!

I've always maintained that Balaam have the power and the poise to get somewhere. They've worked hard at it and they'll break through in the end. Trendy? Hardly! Totally essential? To be sure!

HOWARD JOHNSON

RAMONES
Sheffield University

MANY HAVE been called to the throne of the Ramones in the last thirteen years, but still nobody does it better. They are perfectly named; basically they ram one tune at you non-stop, and there's absolutely nothing you can do to stop them!

As the band who influenced most of the original Punk groups, as well as many Metal bands, they have a lot to live up to, as well as a lot to live down.

But they acquitted themselves marvellously, with one of the strongest and most electrifying performances I've ever seen. Back in Britain for the first time in a couple of years and playing the opening date of their tour, which was being recorded for a Radio One 'In Concert' session, they were, as expected, fast furious and frantic.

Exactly why they are so good live is a mystery, as their stage act is practically non-existant Singer Joey Ramone stands stage centre, and seems unsure whether he's about to die or just has. Guitarist Johnny, bassist Dee Dee and drummer Marky, look as if they wouldn't notice if he did.

The non-stop buzz-saw blast made the songs practically indistinguishable, but all the late '70s classics were there, such as 'Sheena Is A Punk Rocker' 'Rockaway Beach' and 'I Wanna Be Sedated', as well as a selection of their newer stuff, which, although weak on vinyl, sounded great live.

The only real way to tell them apart was through the lyrics, which generally do for the English langauge what dogs do for pavements.

But vast sections of the crowd, many of whom look like they had been hidden in a cellar for the last ten years, knew all the words anyway. They even seemed word perfect on the brand new songs. The highlight of these, 'Garden Of Serenity' written and sung by Dee Dee, is unusual in that it contains words of more than two syllables.

Perhaps it's their total dumbness that makes them so good. More than any politician, they've perfected an image of stupidity. You could read their minds, but you'd need very good eyesight, and they have been doing exactly the same thing for over a decade. We still get the '1,2,3,4,' shout between every song, and their 'Gabba Gabba Hey' banner at the end.

They seem totally time locked. This is either a huge con trick or the work of deranged geniuses. I've a feeling it's the latter.

The Ramones new album is called 'Half Way To Sanity'. Let's hope they never make it. JOHN QUINN

RAN-KELSON
Royal Standard, Walthamstow

TWO ALBUMS down the line ('Hungry For Blood' and the 'self'-titled 'The Bastards Of Rock 'N' Roll'), Cardiff-based hairspray heavies Ran-Kelson finally played their debut London headline.

They took the Standard stage with a vengeance and proceeded to deliver a powerful but dynamic selection of songs from both LPs. Though the subject matter was mainly sexual (as sleazy and as often as possible for these guys) and usually graphically demonstrated by vocalist Col Sargent's – erm – sensual onstage gyrations, they certainly couldn't be accused of being purely one-dimensional. Songs such as 'New York City' and 'The Happenin'' ventured into less obvious territory, whilst the band never fought shy of bringing the tempo down to smooth balladic tones when required.

A total lack of extended solo workouts was a real plus point too. Despite later claims that he only 'mucks about', Col Fox sped up and down the frets of his axe (quite literally too – his guitar is a custom-built replica of a battle axe) with commendable fluidity, and newboy stixman Kerry Loveluck raced around his kit with such speed and power that it started to fall apart!

However, cohesion ranks (sorry – couldn't resist it) very high in the Ran-Kelson list of priorities and the quintet do indeed work as a team. Their harmony vocals were spot on, and Col Fox and Kim (Hooker – bass) all used the reasonably ample stage-space to great effect without collision and with perfectly posed precision.

They had fun, the miniscule audience had fun and I was left wondering why – after two impressive and critically acclaimed albums – the boys from South Wales hadn't at least reached Marquee headline status.

What I *do* know is that Ran-Kelson are talented, entertaining and deserve much, much more. Oh, and none of 'em have ever been shelf-stackers in Tesco!

LYN GUY

BLUE BLUD
Marquee, London

BLOODY EEK! It's a good thing I was wearing a crash helmet or I might've had my head blown off!

The songs were good, every one of them proudly sporting an explosive beginning, a harmonic hookline and death-defying riffs. In fact, the only thing missing was a husky, bare-chested vocalist. Yup if there is some criticism to be shovelled Blue Blud's way, it's in the vox department, because no matter what a cool guitar hustler Mark Sutcliffe is, he certainly ain't got the lung power of Y&T's Dave Meniketti or the Scorps' Klaus Meine, that's for sure. No, I suggest they rope in a front geezer quickly – preferably Robert Plant if he's available but even Noddy Holder would do.

Playing a brisk and accessible 45-minute set, the lads romped through a natty selection of tracks culled from their hot demo tapes, including a blinding version of the grossest gross-out of all time 'Liquor And Poker' (geddit?). But don't go running away with the impression that they're just a bunch of cheap, gawdy gimmick seekers out to catch an ear with cheap innuendo. No sir, this bunch of hot rockers have more substance than a dozen Dios or a hundred Mötley Crües.

The best of British? That could be a tall order right now, but in a few months time who knows what they'll achieve. Go see 'em and figure it out for yourself.

DEREK OLIVER

NO SHAME/FEAR OF DARKNESS
Basins, Portsmouth

ALTHOUGH FAR from the normal *Kerrang!* fodder, I did feel very sorry for Bristol quartet Fear Of Darkness. A talented bunch, all Psychedelic Furs guitar and Echo And The Bunnymen haircuts, they were forced to sell their souls as support to the highly inept and all-female band No Shame, in front of an audience of Thrashers and Metal fans who had only paid their £2 to see the headliners' tits anyhow.

Needless to say, FOD died a horribly slow and ignoble death. A pity.

T'was a pity about No Shame too – possibly the most unnecessary, musically impotent band it's ever been my misfortune to hear. A nearby punter moaned "I've bloody heard it all before" – and I felt immediate pangs of sorrow for him and anyone else who had to endure *this* before.

No Shame have spent so much time cultivating a near perfect visual effect (I make no bones about the fact that not only do the band look good but bassist Martie Roxan is genuinely *naturally* attractive) that they simply must have forgotten to write any songs and obviously didn't have the time to recruit a guitarist who could actually play.

Choosing 'I Love Rock 'N' Roll' as a cover was a masterstroke though – not even Bad News could f**k *that* one up! – and Kiss 'Ladies Room' was passable if uninspired. But overall No Shame were all tease and no content, not good enough to even merit comparison with the likes of Rock Goddess (RIP) or Girlschool, or even the Runaways for that matter.

It's laughable bands like this that give Metal a bad name and set the cause of 'Women In Rock' back a good ten years.

PAUL MILLER

CRY
Royal Standard, Walthamstow

IT MUST be really depressing, travelling down from Yorkshire to play an empty gig – and Cry should know, as this was the state of play for their first London headliner.

Unabashed, vocalist/bassist Dave Pearsall proceeded to kick up the proverbial storm to an audience of approximately 15 (including bar staff and the band's infamous roving fan club, The Salad Cream Team).

It was trashy, glammy, always holding a rough edge, but never becoming shoddy. 'I Wanna Be A Star', 'Crazy Days, Crazy Nights' and 'Party After Dark', show where the boyz' interests lie, and their covers of Poison's 'Talk Dirty To Me' and Rod Stewart's 'Hot Legs' served to underline their ever-improving musical capability.

As The Salad Cream Team blew up balloons, squirted spray string over your truly, and danced around the pub, Pearsall did the only thing he could: incited the tables and chairs to join in and party.

What can I say?! A quick tango with a table, and my night was complete! ALISON JOY

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IN A BROKEN DREAM

BROKEN ENGLISH sound like the Rolling Stones, make videos like ZZ Top's, may or may not be one-hit wonders and have never done a music press interview . . . until now. MICK WALL comes on strong to band mainman STEVE ELSON and finds out just why he's broken his silence.

YOU PROBABLY recognise the name, you may even have bought their first single, 'Comin' On Strong', when it was a Top 20 hit back in the summer, but aside from that, what else do you actually *know* about Broken English? Uh huh, I thought so . . . zilch, right?

My introduction to the band occurred the first time I heard 'Comin' On Strong' on the radio.

Lying in bed with the window wide open, I heard the murmur of a radio two or three houses away. I could just make out what I took to be some of Keef's beefiest guitar chords; and Mick's voice, of course, no mistaking that. Only . . . I didn't know the song. A Stones song I *don't know?* I crawled out of bed and kick-started my own radio. There it was, 'Comin' On Strong'. It sounded good; slow-handed guitars cooking like a flame, brawny, nasal, Cockney-accented vocals – just like the Stones, in fact, but not the Stones . . . Who the hell was it then?

"And that was Broken English there, and their current hit single 'Comin' On Strong' . . ." said the DJ. I switched off the radio and lay back on the bed . . . Well, well, well, I thought. A band named after a Marianne Faithful album and a sound straight off 'Exile On Main Street'.

Then I saw the video. Three guitar-wielding stooges in shades, three-day growth beards, carrying back-pack amplifiers and carrying on like reprobates who've just escaped the cage. It was eye-catching and memorable in some of the same ways that, say, the early ZZ Top videos had been. I liked the band more for it and some of the comparisons to the Rolling Stones began to fall away in my mind.

My appetite was whetted enough, indeed, to make me put a call through to their record company, EMI, asking them to fix an interview for me with the band. No dice, Broken English weren't doing any interviews with the press – yet.

F**k me, I though, it's not enough that they sound like the Rolling Stones, they have to act like them too! Actually, I wasn't that worked up. If Broken English had the balls to go it alone without the help of the music press until their next go at the charts, then good luck to them. They would need it.

THREE MONTHS on and cranked up on the turntable is the new Broken English single, 'Love On The Side'. It's a much better record than their first: the same raunchy guitars, but a cleaner melody, and a gutsier, more rounded performance.

I'm starting to take this Broken English crowd seriously.

This time when I called EMI I had more luck. "You'll actually be the first journalist from the music press that's got an interview out of them," Brian Munns, head of press at EMI, told me.

There are three people officially in Broken English – Steve Elson, Jamie Moses and Alan Coates – and they all sing and play electric guitar. It is Elson, though, that sings and plays lead, writes all the songs, produces the records, and directs production of their videos. Obviously, if you want to know anything at all about Broken English you must first ask Steve Elson. So that's what I agree to do.

In a momentarily empty EMI office, Steve Elson and I close the door behind us and pull a couple of big armchairs together. He's wearing shades and a black wool hat pulled down over tight, dark curls. He looks 30-ish; craggy, unshaven features, an easy smile, nonchalant and unfazed.

It turns out that all of Broken English are from London and that the band have been together since the end of 1985. Before that, all three put in time, separately and together, in a succession of little-known semi-pro bar bands.

***STEVE ELSON:* "I mean, make no mistake, this is not a packaged band that will only ever be as good as its last single or video . . ."**

"I've actually known Alan for about eight years, and Jamie for about ten," says Steve Elson between mouthfuls of hot tea. "We'd all played together off and on in various different bands, none you would probably have heard of though. And occasionally we would play together on other people's recording sessions. The idea of actually putting a band together on our own sprung eventually from all that. Although we're all essentially guitarists, we can all double-up on other instruments in the studio, and we found that working together like that was starting to produce good results so we stuck at it."

They started life as any other new band: on the road, hunting down the gigs wherever they could find them.

"We got a drummer in and went out playing colleges and a few clubs here and there, toughening up our sound. We deliberately didn't pitch our act at the more high profile London venues like the Rock Garden, or Dingwalls. We wanted to save exposing ourselves too much until we'd really sharpened up what we wanted to do.

"When we felt we had a good live edge to our material we put a couple of demos down on an 8-track TEAC – real dinosaur stuff by today's standards – and started to hawk the tape around to some of the contacts we'd made in the music business over the years . . ."

THAT WAS eighteen months ago, but already written and included on that first Broken English demo tape were both 'Comin' On Strong' and 'Love On The Side'. Despite the obvious commercial potential of the band, Elson says most of the major labels that showed an early interest in the package "nearly drove us crazy; they couldn't make up their minds one way or the other about the band.

"Our first real break came when we were offered some live radio sessions. In the end we did three Radio One sessions before we got signed by EMI. It all happened in a very short space of time; suddenly it sounded like we were on the radio all the time.

BROKEN ENGLISH: a band named after a Marianne Faithful album and a sound straight off 'Exile On Main Street' . . .

"Originally," says Elson, "the idea was that Broken English would support their first release with a spate of live gigs."

"That's what we wanted to do, anyway. But the minute it looked like we might have some kind of hit on our hands, we were put under pressure to get back in the studio. And when we weren't doing that we were expected to go out and promote the record on radio and TV in Britain and different places in Europe."

Why though, did the band refuse to do interviews with the press while all this promotional work was going on? Was it, perhaps, to build up a certain mystery about the band?

"Not really, no." Elson shakes his head. "It was less to do with hyping the band, and more to do with the fact that we actually didn't have an awful lot to say to people on an in-depth level at that time. Apart from talking about all the bands we'd been in previously, which no-one would have been interested in anyway, what else was there to say?"

"That situation has changed now," he goes on. "We've got the next single out, we're right in the middle of finishing off our first album, and very soon we'll be in a position to announce a proper UK tour."

How easily does the classic-period Rolling Stones comparison sit with Broken English?

"I've lived with the Mick Jagger comparison for quite a long time already," says Elson, matter of factly. "The only time it ever got to me though was when 'Comin' On Strong' was a hit in Britain. Every DJ that spun the record, it seemed, had to point out the similarities between my voice and Jagger's . . ."

It's not *just* the voice though, I persist, but the guitars, the melody, the groove . . .

"Well, OK, but none of that is a particularly conscious move on our part. I mean, obviously I'm a big Stones fan, me and millions of other people. And that's why I can't deny their influence. But the Stones are only one of many, many great bands that I've admired over the years. There's a track that's going to be on the first album on which people tell me I sound like Mark Knopfler," he smiles.

"As for my voice – well, there's really nothing I can do about that. It's always been this way. When I rock my voice up it comes out sounding a bit like Jagger, and when I slow things down a little it can start to come out sounding a bit like Knopfler's. I suppose I should be grateful it doesn't come out sounding like Frankie Vaughan . . ."

Currently, Steve Elson is putting the finishing touches to the first Broken English album. As the band, essentially, comprises three guitarists, I ask him how much he is having to rely on new studio technology to create the sound of a 'band' on disc?

"Not nearly as much as you would think," he says. "If you listen to what we've released so far there's not an awful lot of keyboards on there. On 'Comin' On Strong' we've used a bit of Emulator, and on 'Love On The Side' there's a bit of piano. Other than that though, it's just your basic guitars, bass and drums line-up. We're using a real drummer as well. I don't really like the sound of computerised percussion; I'd much rather get a good live drum sound any day. We'd get a bass player in for all our studio work as well, but only if I thought he could play the bass lines better than I do already, it all depends. On 'Comin' On Strong' I played the bass because all the track really needed was a good, solid feel. But for 'Love On The Side' we got a session musician in because we needed something a bit more subtle."

THERE'S NO doubt in my mind that 'Love On The Side' is a much better record than it's chart-hogging, thumpalong predecessor. So far, however, sales for the single haven't come anywhere near reflecting that view. Are Broken English in danger of falling prey to the one-hit-wonder syndrome?

Steve Elson shakes his head, laughs, utterly unperturbed: "For some reason, Radio One haven't adopted this record as much as they did our last, and that's probably the biggest reason. Though absolutely everybody I've spoken to, agrees that it's a much better song. But then it took quite a few weeks for 'Comin' On Strong' to make it to the Top 30. We'll just have to wait and see.

"Hopefully a solid support will start coming together for us when we get the album out and organise a tour. Personally, I can't wait for us to get out there and start playing live with an album out to back us.

"I mean, make no mistake, this is not a *packaged* band that will only ever be as good as their last single or video.

"The live Broken English show will be incredibly lively, very active, and a lot of fun.

"It'll be us three, a bass player, a percussionist, and a drummer. I'm toying with the idea of having a keyboard player around as well, but we don't want to swamp everything we do in synthesised sounds – that's not my idea of great rock and roll at all! We're definitely going to have a percussionist on stage with us, though. I want things to really *cook* on stage when we play."

The plan, apparently, is for the third Broken English single – as yet untitled – to be released in January '88, with the first album to follow hard on its heels, followed by the band's first tour since they broke down the doors of the Top 40. After that, the band will choose their live dates carefully in Europe – "Germany, Italy, Scandinavia, they've all asked us when we're coming over to tour," says Elson.

I'd imagine Broken English would go down a treat in the States.

"Well, we've had a great reaction to the videos and singles we've done so far. But they're not really interested in promoting singles over there, they're still waiting for the album. But yes," he nods, a smile creeping across his lips, "I would imagine they would find us interesting because more than anything we're a band that knows how to communicate with an audience, that really knows how to entertain a live crowd with some good rock and roll."

OUTSIDE THE window the sky still looks like Armageddon; the tea's gone, and very soon so should I be. I put a couple of last ones Steve Elson's way.

How, if all goes well, would you like to see the band in a year from now?

"In the obvious way all bands would like to see themselves." he reflects. "To have a successful album under our belts, and to be recognised as a great live band . . . The sort of thing exactly that I'd like to see written about us somewhere is 'during song three they were completely out of tune but they were also one of the most entertaining rock bands I ever went to see!'."

We both laugh.

But isn't that what they used to say about the Rolling Stones?

"They've said that about every great live rock and roll band that's ever existed, not just the Stones. The Who, the Faces, Rory Gallagher . . ."

Lastly, do you think that, as a producer, you would have done a better job on the Jagger solo album?

"Oh God, I don't know . . . There's three or four tracks on there I love. But it's true, there are some things on there I *know* I could have done better. Anyway, never mind that, I'm still waiting for the Keith Richards solo album. Maybe we could be his backing band," he jokes. "Can you imagine? God, we'd be really knocked for that, wouldn't we? But so what? None of that matters as long as you deliver the goods, right?"

You just said it all.

ENTER THE ZODY

DANTE BONUTTO ventures into the infested leather jacket and Castrol hairspray world of ZODIAC MINDWARP – a place where soap is a dirty word. Prepare to discover a hitherto unknown side of the 'Tattooed Beat Messiah' and find out why the man stacks his 'Teenage Ninja Turtles' comix into neat piles!

"WELL, TRASH would be a Rhino, Cobalt would be a fox cos he's a sly bastard, Flash would be a parrot, Smithy would be a gorilla cos he looks like one, Gimpo, he would be a monkey, and Slam would be something graceful and elegant . . . some sort of bird, I think."

Trash, Cobalt, Flash, Smithy, Gimpo, Slam . . . we ain't talkin' kabinet ministers here! The above collection of alter egos represents the Love Reaction (plus a couple of roadies), a motley crew in the *correct* spelling of the term usually to be found modelling last week's dirty laundry and throwing all manner of erratic shapes behind Prime Mover and King Ligger that was, Zodiac "and I'd be an ape, I think, a chimp" Mindwarp.

So what sort of (ape)man is this? Well, he's appeared on the cover of *Kerrang!* (issue 124) and *The Face*, who liked the cut of his trousers, apparently; he speaks rather like punk poet John Cooper Clarke, and if it's not too early in the evening can be just as funny; he likes Def Leppard and Marillion, in particular the former's production and the latter's lyrics; he also likes Kung Fu movies and comics (well documented), isn't averse to a drink (but a little more averse than Lemmy who, he recalls, reduced the Reaction's four-bottle Jack Daniel's stash by exactly a quarter while the band were onstage at Reading this year) and has a high regard for all things Disney, liking the way the animals they create are given human characteristics.

During his days at art college he dabbled with the comic strip format selling work to both *Record Mirror* and *Flexi-Pop*, one of which, remarkably, managed to survive and is still in business. He had a character called Zap Dog, he had a psychopathic teddy bear and he had a corpulent pig in black Y-fronts who he describes as a "cute sadist". Ask him and he'll tell you, and I can think of one or two characters not a million miles from the *Kerrang!* masthead who could have provided inspiration here!

There was a time when he got bored with Metal (gasp!), opting for an existence on the spikey-haired side of the tracks, but a good blast of AC/DC's 'Highway To Hell' album soon had him back on the right path, even though you couldn't really describe the Love Reaction as a Heavy Metal outfit in the full, well, *Heavy Metal* sense of the term . . .

"No, we don't sing about devils an' things, it's true," owns up Zody, failed bus conductor and husband, a man who's been inside a leather jacket since the age of 15. "We're more T Rex-y Metal. It's all down to the fact that I write the riffs and I'm not a great guitarist so they come out . . . *weird*. The band on their own would never come up with riffs like that, they'd go for the traditional, real flash, showing off ones. I mean, *I'd* play them too if I could, but I *can't* . . ."

JUST AS WELL. Were Zody able to pronounce Yngwie J. Malmsteen, let alone play like him, we might never have had the pleasure of such outright anthems as 'Prime Mover' and follow-up/current single 'Back Seat Education'; two tracks also set to surface on 'Tattooed Beat Messiah', the debut Mindwarp album which should be with us in early '88. 'Prime Mover', I'm told, will appear in re-mixed form, the final mix on the LP being handled by Nigel Green who did such a pat-on-the-back-worthy job on new Leppard release, 'Hysteria', receiving a well deserved 45mm of special thanks on the inner sleeve!

Mention that record and Zody will tell you in tones of reverence and awe that it "redefines the whole thing" (heavy rock, I think), but would he want to take up residence in the studio for months on end, having food 'n' drink slipped under the door on a tray and visiting hours cut down to the bone? Answer me that one, eh? Eh??

"Nah, not at all. I got bored s**tless in six months with our album, I was going up the wall. I just left it, I haven't heard it in two months now. There comes a point when you just loose all perspective . . ."

Production credits on said album will be fought over by manager Dave Balfe and Bill Drummond, but they weren't the first people to prod their fingers into the Zody pie (if you'll pardon the expression).

Peter Collins (Rush, Gary Moore, etc) had a bash and so did former Cult producer Steve Brown – and yes I know the Steve Brown-Trousers scam was subjected to full Dicksonian scrutiny back in issue 145, but it's such an interesting story I feel moved to probe a little further still, right round the bend you might say.

A couple of weeks at The Manor studio and that was that; 20 grand and bugger all to show . . .

"But it wasn't really his fault," sez Zody, "it was us, we were too young. I had no idea what a producer does; we went in there and Steve was doing all this stuff and I was freaking out, attacking the controls, accusing him of putting synthesisers in. I made him play each individual track because I was convinced there was a little poofy synthesiser in there somewhere. He just couldn't take it after a while . . .

"When you start out you feel as though you've got something special, something precious, and I just couldn't let that slip into someone else's hands. I couldn't handle the fact that he was changing chords and things – it just wasn't my song anymore. It's a shame that it didn't work out with Pete Collins either, but I just had one of my famous freakouts!

"I didn't like people altering things, saying we should play a certain song in 'C' because then you're supposed to sing at the top of your range. I couldn't really see that but I gave it a shot and, to be honest, it sounded like a load of banjos! I was singing like this (puts on a strangled-weasel voice); I guess he was trying to get me to sing in the classic Metal style, but it just wasn't working. In the end, I blew up, I *exploded!*"

Zody's come on a bit since then – "matured musically" as he puts it in a phoney American accent. There was a time when he did everything, when he was both teaboy and chairman of Zodiac Incorporated, designing the sleeves, designing the ads, the works. But now he's beginning to realise the value of delegation, of letting other people get on with the job – under strict granny glass supervision, of course. A band this may be with a band identity, but it's clearly Zody's baby – all the way down to the sharp pointy tail and the cute little horns on its head!

TODAY, HE could probably calm his urges and work alongside Brown or Collins without doing either of them lasting damage, but as for singing in high 'C', the 'classic Metal style' . . . well, let's just say that Zody has more in common with Alice Cooper than Dickinson or Dio, more of a growler than a howler, and there's no shame in that. Just ask Lemmy – but don't mention the missing bottle of Jack . . .

Instead, let's talk about lyrics, because (like ol' Dr. Rock, MD & Cold Stethoscope) Zodiac that *is* and Mark Manning that *was* is responsible for some of the wittiest ones currently to be heard. His double entendres would do Frankie Howard proud, Benny Hill even, and when he refers to himself as *'a genius of love, I've got an honours degree'* ('Back Seat Education') or, on a more delinquent level, *'King Kong with a hard-on'* ('Wild Child'), you just know he's got his tongue pushed so far into his cheek that it's in serious danger of coming out his ear!

'I love TV and I love T Rex/I can see through your dress, I've got X-Ray spex' ('Prime Mover') . . . it may sound like it comes off the top of his head (unlike Ian Gillan, who admits to doing his best work on the toilet), but in fact quite a lot of refining and chiselling takes place before Zody is ready to submit His Statement to the slings and arrows of posterity. Sure, he's been accused of spoutin' sexism and had most of the other 'isms' thrown at him too, but "I don't want to pander to those people, I just do what I think's good", which sounds fair enough to me.

But back to Steve Brown-Trousers at The Manor ('Colditz' in Zody-speak) . . .

"They reckoned that the only way to get anything done was to lock me out of the studio, do the music, then turn me loose on the vocals. They'd be in there for around four days or so, leaving

KONTINUEZ PAGE 52

THE KERRANG! KALENDAR

FED UP with yer run-of-the-mill 'Flora & Fauna Of Western Siberia' or 'Interesting Pictures Of The Sides Of Buildings'-type kalendars? You are?! Well, now's your chance to obtain a real ROCKIN' 'N' ROLLIN' guide to the year ahead!

Yep, the giant (and boy, do we mean GIANT!) *Kerrang!* Kalendar for 1988 is now available from most retail outlets and record stores. It costs just £6.90 and features massive pix of such megastars as Iron Maiden, W.A.S.P., Doro Pesch, Metallica, Motley Crüe, Wendy O. Williams, Kiss, AC/DC, Lee Aaron, Marillion, Magnum and Bon Jovi!

If you're having difficulty obtaining this kalendar in your local town, you can obtain it by mail order – and still for the regular price of £6.90. Just fill in the form below.

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Send your remittance to: The *Kerrang!* Kalendar, PO Box 50, Harlow, Essex CM17 0DZ. Cheques/POs should be made payable to: Spotlight Publications. Allow 28 days for delivery. The price of £6.90 includes p&p.

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ZODY

FROM PAGE 50

me outside looking through the door, then when I walked in they'd just stop! I started getting really paranoid and eventually I just wobbed out completely, erasing tracks and throwing guitars around.

"The whole thing was so bizarre, and to make matters worse (and more bizarre), Steve really got sick at one point, his guts were churning. He was up in his room, sat on the toilet, producing by telephone, with the door of the studio and his window open. This went on for an entire day and then he had the bright idea of running a microphone up to his room. And I was looking at this guy thinking: he's sat on the toilet so it's gonna be s**t, it's an omen . . .

"It did have a certain vibe, I suppose – this thundering behemoth of a track blasting along – only I got taken to the hospital because me lungs packed up from screaming so loud . . ."

Ah yes, vocal time. The Cult (previous occupants of The Manor) had been very much into setting up a vibe, lighting candles, lowering the lights, that sort of thing, and Zody was persuaded to give it a try too . . .

"But I just felt a complete dickhead. In the end, I knocked over all the candles and nearly started a fire!"

And mixing? How was that?

"Well, I was a bit suspicious, cos Steve was sitting there mixing and it was louder than Motörhead! My teeth were shaking and my guts were turning to water. I thought, this can't be right, although of course it might have been a ploy to get me out of the studio!

"Thinking back, Steve had lots of weird techniques; like he'd stand there listening to the bass with his belly, but I thought, well, he's got a Land-rover, he must know about these things. Obviously, you produce on the toilet surrounded by candles and you listen to the bass with your belly . . . *that's* how you make records!"

IN ORDER to restore a bit of balance, I think this might be the right time to point out that Steve Brown was the man behind The Cult's excellent 'Love' album, and that if you want to check out *his* side of the story (View From The Loo?) you need look no further than Volume 2 of the *Kerrang!* Yearbook, due out shortly (it says here).

From Zody's point of view, however, the time, money (and toilet paper – sorry, Steve!) wasted chez Colditz must have fuelled the fiery breath of those who felt that the man and his band were little more than this week's hype. True, they'd had a constant stream of press, with *Kerrang!* (naturally) leading the way, and true the image of the band was pretty strong, all wispy beards and whiffy jackets, more gang than group; but surrounding the set-up was a persistent smell of novelty, of gimmick, of style over substance that even a major deal with Phonogram – the climax of a bidding war – couldn't entirely wash away.

Zody got a big advance alright, no-one's disputing that, but would he make a record to justify all those noughts on the cheque? More to the point, would he make a record *at all?* At first there seemed a good deal of doubt, the man treating the advance money as if it were a pools win or an unexpected inheritance from ol' grandma Mindwarp, frittering it away on comics and booze, on video cameras and chickens (presents for the band's A&R man, an animal lover it seems!), and friend's he hadn't heard from in a long, long time who suddenly felt moved to get in touch.

"It was a big haze where all the money went," he reflects, "a haze of getting into clubs for free and getting free drinks. I just went and pigged out completely, then all of a sudden I realised that I had to make a record . . ."

A Record. Indeed. And he couldn't just go and buy one in the shops, he actually had to make it himself. A Zodiac Mindwarp And The Love Reaction Record, all official like.

But that's being flippant and really I shouldn't be, because contrary to what some may believe, Zody has always taken the music side of things very seriously indeed. He *isn't* a joke figure, he *isn't* a one-man Sputnik programmed to destruct, he's . . . well, I was almost going to say a sensitive and misunderstood artist but luckily I caught myself in time.

He's . . . he's . . . oh, I don't know, but whatever he is predictable ain't it, and prior to the recording of 'Prime Mover' there were those (the band amongst them) who were worried "I was gonna blow it completely!" The pressure was well an' truly on, but as it turned out the story was to have a happy ending and we all luv those, don't we? Oh yes we DO . . .

'PRIME MOVER', with its 'Living After Midnight' riff and Ade Edmondson-directed video, ripped into the guts of the Top 20, causing many previously dismissive of the music to reel in their preconceptions and take a fresh look at this long-lost tribe with their Castrol hairspray and (hugely) distressed leathers. My interest was piqued certainly,

but let's face it, one hit single does not a career make, and it wasn't really until Sunday afternoon at the Reading Festival that the scales fell from my eyes, the chip dropped off my shoulder and the penny (nice girl) finally dropped.

More open-mouthed than Putterford in a beer-storm, I stood and watched as five shadowy figures (Bash, Krash, Dash, Rash, etc) put on one of the best displays I've *ever* seen at a festival, hitting a totally irresistible groove with frontman Zody threatening to drink all the beer on the stage. In the interests of public health and safety, I can only hope that none of the bottles of piss flying towards the front had been surreptitiously spiked with Watneys Red Barrel . . .

Either way, *Kerrang!* got it right and gave the band the praise they deserved (issue 155), but elsewhere, and I'm talkin' music press here, more attention was focussed on the red, white and black flag draped behind the drum-kit than on the sheer (surprising?) quality of the material and the execution thereof. Zody a Nazi? Er, no, I don't think so. In fact, the man doesn't really get involved with politics full-stop, dismissing the ranks of politicians (Clint Eastwood excepted) as "a bunch of tossers" and having nothing to do with any right or left wing that didn't start life attached to a chicken.

"It's all just boys' comic stuff," he explains when I mention the 'offending' banner. "I use things that I like and I don't really care what people think. If anyone doesn't like it they can . . ."

Yeah, yeah, yeah we get the picture, but luckily most of the people who heard 'Prime Mover' thought it was good; why some even went out and bought the blessed thing, and greater love hath no man than that! And then? Well, the usual thing is to slip out another single pretty sharpish, the only trouble being that when Zody & Co handed over said artefact to the powers-that-be at Phonogram, the powers-that-be exercised those, uh, powers and handed it straight back again, with predictable results . . .

"Oh, I went completely insane, I wanted to kill everyone, but in time I realised that they were right, that the recording of the song ('Tattooed Beat Messiah') wasn't as good as it could have been, so it turned out for the best . . ."

WHEN ZODY reflects on 'freakouts' past, it's almost as if he's talking about another person, a younger, wilder brother p'raps, mischief on his mind and booze on his breath. In truth, he hasn't changed *that* much; he still likes a drink, "only now I get drunk where there's no photographers – I find secret little holes"; and he still likes to have a good time – it's just that these days he understands the need to work a bit as well.

"I used to get pissed in the studio, but I stopped doing that when I fell over and destroyed a mix!"

It was probably the shock of being sacked by his own band that brought him (literally) to his senses, but again this has been written about in the past so I'll keep the details as short an' sordid as I can. Lemme see. Former bassist Haggis (or Haggy Haggis, or Kid Chaos, now banging his head with The Cult) was making a play for the leadership of the band, rallying support for an anti-Zody coup, the upshot being that the singer was shown the door and invited to use it, with predictable results . . .

"I sat down, I ranted and raved, attacked a few people . . . then offered them all more money!"

Which clearly did the trick. No two ways about it, Zody and his band deserve, sorry, are made for each other, even if one or two members (no names as yet!) did need a little encouragement to remove the word s**p from their vocabulary and wholeheartedly embrace the soup-kitchen/sleazebag look, based it seems on a Motörhead audience. Reveals Zody:

"I remember going to one of their concerts and seeing all these stinking urchins everywhere; I thought they looked dead good so I kinda ripped them off with their badges and their studs. Instead of the fans taking ideas from the band, I thought this is one group that's gonna steal from the audience!

"I guess the other guys were a bit suspicious at first, especially Flash (Bastard, guitarist) who comes from a traditional Metal music background, white baseball boots an' all that. He was horrified when I gave him this infested, stinking jacket, and" says Zody, leaning forward conspiratorially, "he used to do his hair with a hair-drier! But we just took the piss out of him so much that eventually he threw it away, we mercilessly broke him – you WILL wear dirty clothes, you WILL stop bathing on tour, all that . . ."

For Mr Z this dressing down deal came a lot more naturally, definitely from the heart; a bit of dead fox on the shoulder et voila! Instant rock star! These days, mind you, a knowledge of the martial arts could come in pretty handy too, the Zody camp having been engulfed by a definite Eastern influence, The Way Of The Dragon (and The Rhino and The Fox, etc) with all manner of strange looking implements accompanying the band on their travels; even to a Phonogram conference in downtown Torquay where a squad of bodyguards, highly trained and briefed, did their damnedest to keep the five in reasonable check (fat chance).

EEEEEEEEEEEEEEEEAAAA-AAAAAAAAAAHHHHHHHHHH-HHH!!!!!!!! Ninja Warriors *will* have their way, as Zody can tell you, the man being hopelessly smitten by the Kung Fu movie, *any* Kung Fu movie, the worse dubbed the better . . .

"Kung-Fu movies have a certain charm about them," he says, adopting best Barry Norman pose, "and I just love the mythical hero angle. I remember seeing one and the bad guy was just amazing, completely bald, about 20 stone, with a big handlebar moustache and a massive great sword. He came in and the first thing he did was punch out a bull!"

What? You mean he didn't leap 30 feet into the air and turn a backwards somersault?! Oh well, maybe that comes a bit later on.

As it happens, Zody's interest in Kung Fu (or Fu – What A Scorcher!, if you happen to read *The Sun*) blends in nicely with his love of comics, his fave character at the moment – alongside the perennial Wolverine – being a Samurai rabbit called Yusagi Yojimbo, who, well . . . goes around beating up people, according to Zody, though always under extreme and despicable provocation . . .

"Oh, Yusagi would never pick a fight," he assures, "but thug rhinos start on 'im and things, cos all the characters are animals. And then there's Teenage Ninja Turtles, that's pretty good too."

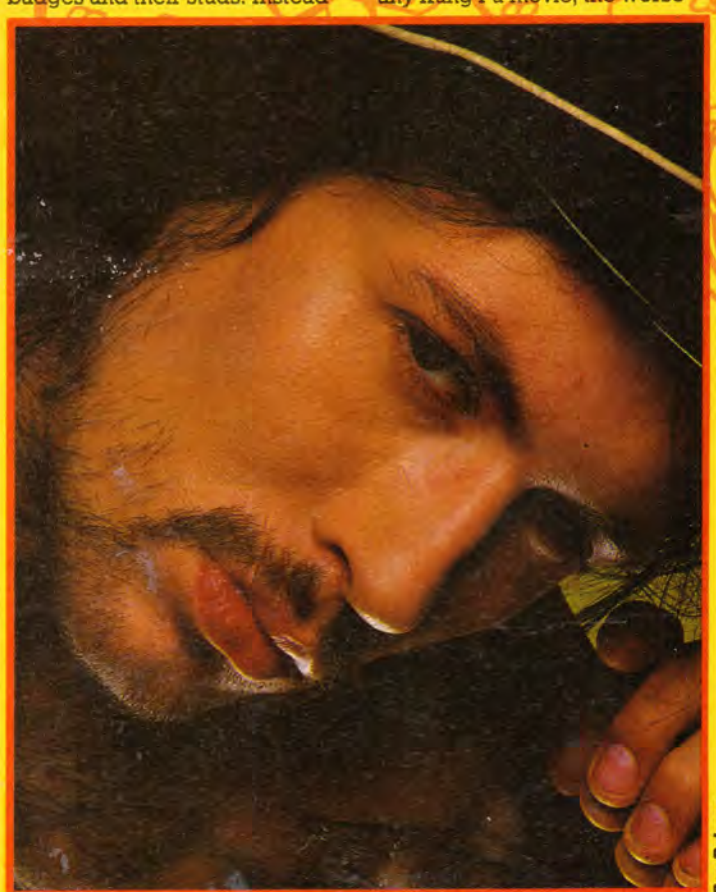
Zody enjoys his comics. He doesn't keep them sealed in their bags and he doesn't lock them away in the family vaults; he unwraps them and reads them, gets his money's worth, though he admits rather sheepishly that: "I *do* stack them neatly".

Which just goes to show that even the hardest, most macho, most hairy-chested, most don't-give-a-damn-about-anything rock 'n' roll loner who doesn't even come home for tea is only human at the end of the day . . .

WITH ADE EDMONDSON/Vim Fuego heavily immersed in the Bad News project at the moment (we hear the band have been in rehearsals at Nomis Studios in London, but don't let Den Dennis know – the other three told him they were going down the shops!), he won't be directing the 'Back Seat . . .' video. However, rest assured that the finished product promises to be splendidly gratuitous with Zody Lee and his hand-picked Ninja warriors throwing some serious Kung Fu shapes – well, that's the plan, anyway.

But what about 'proper' acting? A remake of 'The Seven Samurai (Rabbits)' perhaps? Would The Zode be interested in that?

"Well, I was approached to do a film actually, and it sounded great, really *crap!* It was called something like 'Prime Cut' and it wasn't a very glamorous part; after the first ten minutes I'd pissed in me



ZODY: "KUNG-FU movies have a certain charm about them"

Pic Ray Palmer

KONTINUEZ PAGE 55

SINGLES

1	1	CRAZY CRAZY NIGHTS **Kiss** (Vertigo)
2	3	MONY MONY **Billy Idol** (Chrysalis)
3	4	WHO WILL YOU RUN TO **Heart** (Capitol)
4	2	POUR SOME SUGAR ON ME **Def Leppard** (Bludgeon Riffola/Phonogram)
5	–	DUDE (LOOKS LIKE A LADY) **Aerosmith** (Geffen)
6	–	VICTIM OF LOVE **Bryan Adams** (A&M)
7	5	WELCOME TO THE JUNGLE **Guns n' Roses** (Geffen)
8	6	BOHEMIAN RHAPSODY **Bad News** (EMI)
9	9	I LOVE THE THINGS YOU DO TO ME **Balaam And The Angel** (Virgin)
10	–	GIMME YOUR LOVE **MSG** (EMI)
11	–	STEEL MONKEY **Jethro Tull** (Chrysalis)
12	7	LOVE WILL FIND A WAY **Yes** (Atco)
13	11	WILD FLOWER **The Cult** (Beggars Banquet)
14	10	WAITING FOR A MIRACLE **Mama's Boys** (Jive)
15	8	DON'T LEAVE ME NOW **Vow Wow** (Arista)
16	13	PAPER IN FIRE **John Cougar Mellencamp** (Mercury)
17	14	ANIMAL **Def Leppard** (Bludgeon Riffola/Phonogram)
18	15	SCREAM UNTIL YOU LIKE IT **W.A.S.P.** (Capitol)
19	12	THE LONER **Gary Moore** (10)
20	17	ISLANDS **Mike Oldfield/Bonnie Tyler** (Virgin)
21	16	ALONE **Heart** (Capitol)
22	19	NOTORIOUS **Loverboy** (CBS)
23	18	NEVER SAY GOODBYE **Bon Jovi** (Vertigo)
24	26	STILL OF THE NIGHT **Whitesnake** (Liberty)
25	20	THE $5.98 EP: GARAGE DAYS RE-REVISITED **Metallica** (Vertigo)
26	–	BEHIND THE MIRROR **Kreator** (Noise)
27	2	MODERN DAY COWBOY **Tesla** (Geffen)
28	re	SWEET SIXTEEN **Billy Idol** (Chrysalis)
29	22	ROCK ME **Great White** (Capitol)
30	23	GIVE TO LIVE **Sammy Hagar** (Geffen)

US HM RADIO

1	1	THE $5.98 EP: GARAGE DAYS RE-REVISITED **Metallica** (Mercury)
2	2	RAISING FEAR **Armored Saint** (Chrysalis)
3	3	HALL OF THE MOUNTAIN KING **Savatage** (Atlantic)
4	4	APPETITE FOR DESTRUCTION **Guns n' Roses** (Geffen)
5	5	VISUAL LIES **Lizzy Borden** (Enigma)
6	10	CHILDREN OF MADNESS **Paul Di'Anno's Battlezone** (Shatter)
7	6	PERMANENT VACATION **Aerosmith** (Geffen)
8	12	CRAZY NIGHTS **Kiss** (Mercury)
9	8	BREAKING THE SILENCE **Heathen** (Music For Nations)
10	7	HYSTERIA **Def Leppard** (Polygram/Bludgeon Riffola)
11	11	THE KEEPER OF THE SEVEN KEYS PART I **Helloween** (Noise)
12	13	AMONG THE LIVING **Anthrax** (Megaforce/Island)
13	14	METHODS OF MADNESS **Obsession** (Enigma)
14	9	ABIGAIL **King Diamond** (Roadrunner)
15	16	ROCK YOU TO HELL **Grim Reaper** (RCA)
16	15	DREAM EVIL **Dio** (Warner Brothers)
17	18	ONCE BITTEN **Great White** (Capitol)
18	–	STEEL AND STARLIGHT **Shok Paris** (IRS)
19	17	WHITESNAKE 1987 **Whitesnake** (Geffen)
20	–	ROCK 'N' ROLL **Motörhead** (GWR/Profile)

Compiled by Jem Aswad for the CMJ Music Report, 830 Willis Avenue, Albertson, New York 11507, USA.

INDIE METAL

1	1	MASTER OF PUPPETS **Metallica** (Music For Nations)
2	4	LOOK WHAT THE CAT DRAGGED IN **Poison** (Music For Nations)
3	6	BITTER FIT CRACK **The Macc Lads** (FM/Revolver)
4	3	RIDE THE LIGHTNING **Metallica** (Music For Nations)
5	2	SPREADING THE DISEASE **Anthrax** (Music For Nations)
6	7	THE COLLECTION **Hawkwind** (Collector Series)
7	–	HAVIN' A BALL **The Redbeards** (Receiver)
8	5	KILL 'EM ALL **Metallica** (Music For Nations)
9	8	SPEED KILLS VOLUME III **Various** (Under One Flag)
10	re	THE KEEPER OF THE SEVEN KEYS PART I **Helloween** (Noise)
11	10	ABIGAIL **King Diamond** (Roadrunner)
12	9	USA FOR MOD **MOD** (Noise)
13	13	FISTFUL OF METAL **Anthrax** (Music For Nations)
14	–	NO REMORSE **Motörhead** (Castle Classics)
15	11	INTO THE PANDEMONIUM **Celtic Frost** (Noise)
16	14	STRICKEN BY MIGHT **E-X-E** (Axis)
17	12	MIND'S EYE **Vinnie Moore** (Roadrunner)
18	17	SCUM **Napalm Death** (Earache)
19	13	HIGH PRIEST OF LOVE **Zodiac Mindwarp And The Love Reaction** (Food)
20	re	AM I EVIL **Diamond Head** (FM/Revolver)

ALBUMS

1	1	THE CREAM OF ERIC CLAPTON **Eric Clapton** (Polydor)
2	3	HYSTERIA **Def Leppard** (Bludgeon Riffola/Phonogram)
3	2	BIG GENERATOR **Yes** (Atco)
4	4	A MOMENTARY LAPSE OF REASON **Pink Floyd** (EMI)
5	7	THE LONESOME JUBILEE **John Cougar Mellencamp** (Mercury)
6	6	BAD ANIMALS **Heart** (Capitol)
7	5	ISLANDS **Mike Oldfield** (Virgin)
8	8	CREST OF A KNAVE **Jethro Tull** (Chrysalis)
9	11	PERMANENT VACATION **Aerosmith** (Geffen)
10	9	LIVE IN THE RAW **W.A.S.P.** (Capitol)
11	12	WHITESNAKE 1987 **Whitesnake** (Liberty)
12	10	ELECTRIC **The Cult** (Beggars Banquet)
13	13	SLIPPERY WHEN WET **Bon Jovi** (Vertigo)
14	16	APPETITE FOR DESTRUCTION **Guns n' Roses** (Geffen)
15	14	PYROMANIA **Def Leppard** (Vertigo)
16	17	BAT OUT OF HELL **Meat Loaf** (Cleveland International)
17	20	RECKLESS **Bryan Adams** (A&M)
18	19	INTO THE FIRE **Bryan Adams** (A&M)
19	15	CLUTCHING AT STRAWS **Marillion** (EMI)
20	21	HEART **Heart** (Capitol)
21	22	DREAM EVIL **Dio** (Vertigo)
22	–	MAYHEMIC DESTRUCTION **Mortal Sin** (Vertigo)
23	26	90125 **Yes** (Atco)
24	18	AUGUST **Eric Clapton** (Duck)
25	33	ELIMINATOR **ZZ Top** (Warner Brothers)
26	48	HITS OUT OF HELL **Meat Loaf** (Epic)
27	46	VITAL IDOL **Billy Idol** (Chrysalis)
28	29	DARK SIDE OF THE MOON **Pink Floyd** (Harvest)
29	39	AUTOBIOGRAPHY **Supertramp** (A&M)
30	25	LOVE **The Cult** (Beggars Banquet)
31	36	THE FINAL COUNTDOWN **Europe** (Epic)
32	23	AMONG THE LIVING **Anthrax** (Island)
33	32	GO ON **Mr Mister** (RCA)
34	44	TRICK OR TREAT **Fastway** (CBS)
35	35	SAINTS AN' SINNERS **Whitesnake** (Fame/EMI)
36	24	MECHANICAL RESONANCE **Tesla** (Geffen)
37	re	WHIPLASH SMILE **Billy Idol** (Chrysalis)
38	28	MASTER OF PUPPETS **Metallica** (Music For Nations)
39	49	NIGHT SONGS **Cinderella** (Vertigo)
40	38	AMERICAN FOOL **John Cougar** (Riva)
41	42	DEFENDER **Rory Gallagher** (Demon)
42	40	THE WALL **Pink Floyd** (A&M)
43	37	GIRLS, GIRLS, GIRLS **Mötley Crüe** (Elektra)
44	30	ROCK 'N' ROLL **Motörhead** (GWR)
45	31	RADIO K.A.O.S. **Roger Waters** (Harvest)
46	re	DREAMBOAT ANNIE **Heart** (Capitol)
47	34	7800° FAHRENHEIT **Bon Jovi** (Vertigo)
48	45	WISH YOU WERE HERE **Pink Floyd** (Harvest)
49	27	BON JOVI **Bon Jovi** (Vertigo)
50	re	WILD FRONTIER **Gary Moore** (10)

STAR CHOICE

JOHN WETTON
'THE CHANGING FACES OF GODLEY & CREME AND 10 CC' Godley & Creme (Polydor)
'PHENOMENA II – DREAM RUNNER' Various (Arista)
'AJA' Steely Dan (ABC)

RAY GILLEN
'ELECTRIC' The Cult (Beggars Banquet)
'PHENOMENA II – DREAM RUNNER' Various (Arista)
'LED ZEPPELIN I' Led Zeppelin (Atlantic)

MIKE LAROCK (SWORD)
'SOMEWHERE IN TIME' Iron Maiden (EMI)
'CONSTRICTOR' Alice Cooper (MCA)
'MASTER OF PUPPETS' Metallica (Music For Nations)

BRUCE DICKINSON (LITTLE ANGELS)
'TRIBUTE' Ozzy Osbourne (Epic)
'NOT OF THIS EARTH' Joe Satriani (Food For Thought)
'AMONG THE LIVING' Anthrax (Island)

IMPORTS

1	1	RAISE YOUR FIST AND YELL **Alice Cooper** (MCA)
2	2	HOLD YOUR FIRE **Rush** (Anthem)
3	3	CRAZY NIGHTS **Kiss** (Mercury)
4	4	TERRIBLE CERTAINTY **Kreator** (Noise)
5	8	DEATH CRUSH **Mayhem** (Poser Courts)
6	–	TRIUMPH AND AGONY **Warlock** (Mercury)
7	re	RISING FROM THE SEA **Exumer** (Disaster)
8	9	NIGHTS ARE SO LONG **Mike Monroe** (Yahoo)
9	6	NATIVE SONS **Strangeways** (RCA)
10	10	DANGEROUS ATTRACTION **Lion** (Scotti Brothers)

NEXT ISSUE

Yep, another blockbustin' kopy of *Kerrang!* has been 'n' gone, leaving a trail of destruction in its wake . . . grown men cry, the faint-hearted run for cover . . . and we just keep taking the tablets! But there's no stopping us, cos next week we'll have . . .

- **A Great White (pictured right) cover and suitably manic interview with the boyz**
- **Mayhem on the road as Marillion travel through Switzerland and Italy (pass the Alka-Seltzer . . .)**
- **A karma-kreating interview with those stalwarts of several decades (centuries?) Pink Floyd**
- **Wolfsbane, those fabbo 'darlin' detestable scuzz-buckets' (© Ray Zell) bringing a spot of glam(our) to the *K!* pages with their pout power**

Wot more could you folks ask for, eh? Grab *Kerrang!* 161, cover dated October 31, on sale October 27 . . . and ROCK!

Great White

ZODY

FROM PAGE 50

pants and had me head stuck in a microwave oven. Then I turn into this zombie murderer who roams around New York slaughtering people . . . it quite appealed to me.

"I'm definitely up for all that, I'm not waiting for the right part!"

Personally, I think that *is* the right part.

But fear not, Zody, all things will come in time, you *will* get to play a marauding zombie hit-man and the likes of Nicholson, Newman and De Niro will be quaking in their hand-made shoes come Oscar time, just you wait and see. For the moment, however, it's music we have to look forward to; a strong single shot in 'Back Seat Education' with an album chaser to follow, and a good album too according to Zody, quick to sing the praises of mix-man, Nigel Green . . .

"We sound like a real group now; I'm quite surprised that we had it in us . . ."

'Let's Break The Law' is his personal pick of the tracks on offer, but as that's far too rude ever to surface as a single let's turn our attention to 'Back Seat Education', a typically swaggering slice of Mindwarp mayhem set to hit the shops in a number of different guises: a straightforward seven inch (you remember them), a 12" 'Reggae Metal' re-mix courtesy of Lee 'Scratch' Perry, and an extra special 12" in a rubber bag for those whose tastes happen to lie in that direction. And the B-side?

THE ZODE: "We sound like a real group now. I'm quite surprised that we had it in us . . ."

Well, now we're onto the serious stuff, stuff that won't be making the album: 'Whore Of Babylon', 'Lager Woman From Hell', described to me as "quite offensive, a real roadies' favourite!", and something called 'Messin' With My Best Friend's Girl' that I'll leave you to find out about for yourself (largely because I haven't heard it yet).

With those very nice Smallwood/Taylor people now representing Zody & The Boyzz in the US, where they're very much an unknown quantity, all would seem to be running smoothly – except, I'm afraid, for the album sleeve. Phonogram have found it hard to sort out a photo of Mr. Mindwarp that makes him look handsome enough, and believe me they've tried! The thing is, when you're as big a hit with the ladies as he is, (honest), when you have a reputation to sustain, you can't just rush into these things, you have to get it absolutely right whatever the cost (so far about four grand).

"Maybe I'm just getting uglier," sighs the 'genius of love' with all the sincerity of a quiz show host. I await the results with interest, but I won't hold my breath for any UK shows as those who know about such things advise me that they'll be no dates here until after Xmas, but if I want to hold my breath anyway they promise not to try and stop me. Nice people.

No, instead I'll take a leaf from Zodiac's book, matching up acquaintances and the like with their animal equivalent. The *Kerrang!* staff? Well, let me see . . . Dave Dickson would be a vole, 'Krusher' would be a woolly mammoth – preferably a woolly mammoth owned by Stevie Ray Vaughan – and Steffan Chirazi would be a gazelle . . .

Easy, innit?

MARILLION

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